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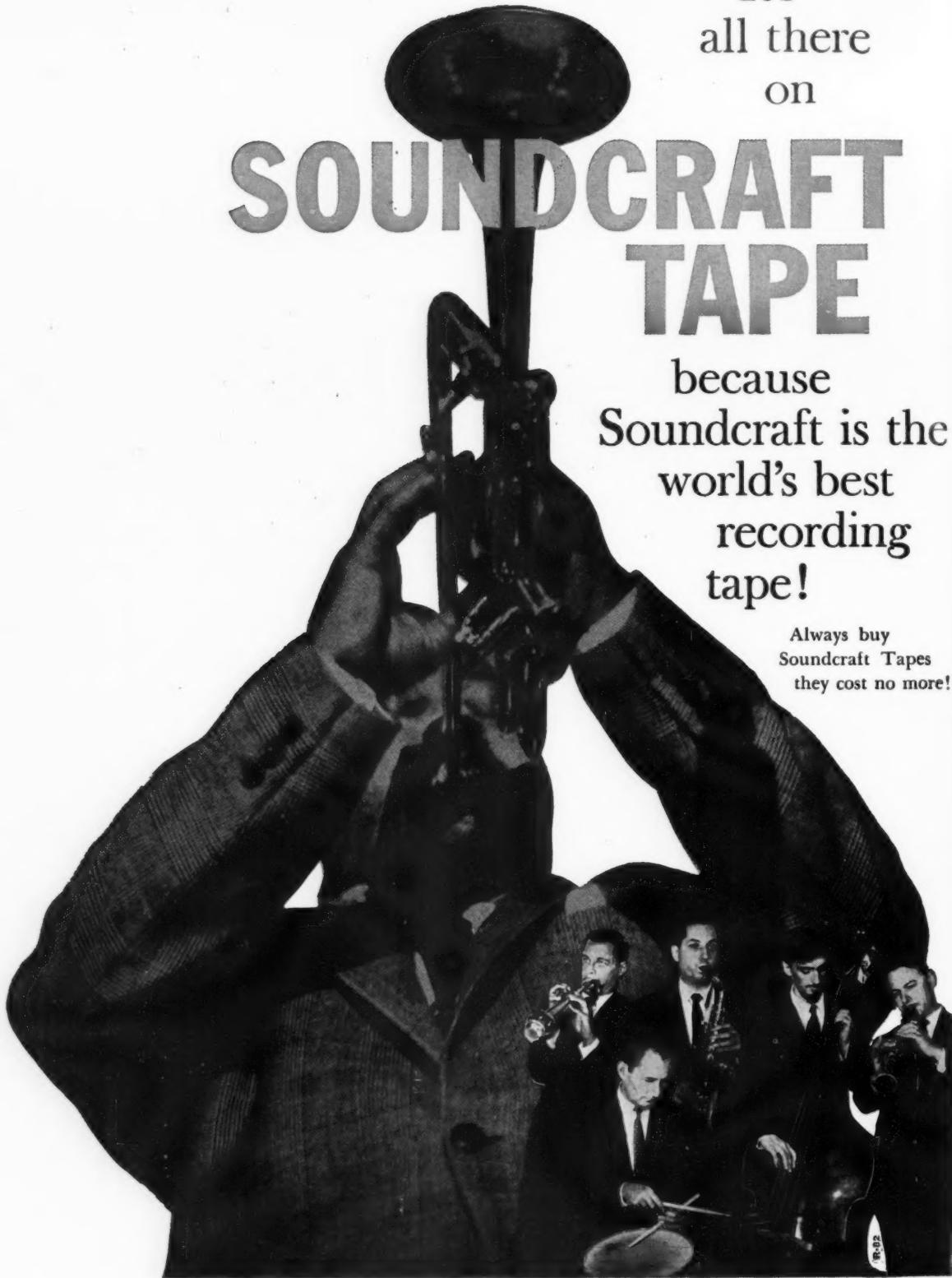


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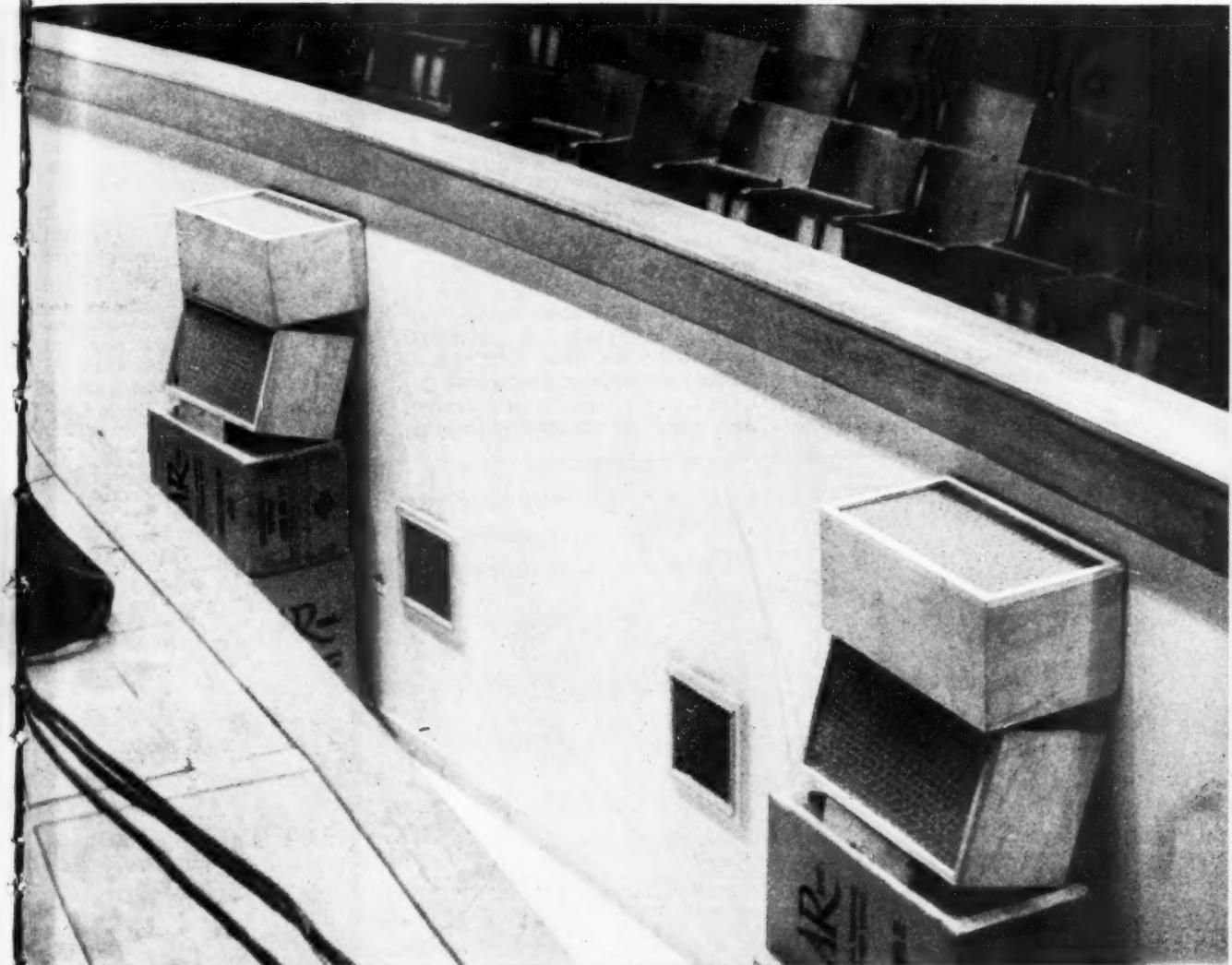
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## the first chorus

By Charles Suber

Let's have a statistical look at the jazz festival season now ended.

The season opened with five cities added to the jazz festival list of the previous year, and only one casualty, Great South Bay having died from too much bad weather and an excess of esoteria.

Newport, in its sixth year, grossed \$170,000 (all figures given are educated estimates) from 61,000 paid admissions to seven performances. Toronto, first year, grossed \$60,000 from 18,000 admissions, seven performances. French Lick, second year, \$65,000 gross, 20,000 admissions, seven performances. Chicago (*Playboy*), first year, \$245,680 gross, 68,069 admissions, five performances. Detroit, first year, \$70,000 gross, 25,000 admissions. Randall's Island, fourth year, \$91,500, 28,000 admissions, three performances. Boston, first year, \$59,000 gross, 18,000 admissions, three performances. Hollywood, first year, \$86,000 gross, 26,000 admissions, two performances. Mon-

terey, second year, \$95,000 gross, 25,000 admissions, five performances.

Totaling the results of the nine festivals shows a \$942,180 gross with 289,000 admissions to 42 performances. During the 1958 season, about 175,000 persons paid some \$600,000 to 27 performances. But before we crow too loudly about profits, let us look at the picture more closely.

Two of the new festivals, Toronto and Boston, lost money. George Wein didn't really have a chance to show a profit when you consider the handicap placed on his promotion by the ponderous, unwieldy Sheraton organization. The hotel greeters will probably go back to renting rooms next year with Ed Sarkesian, of the Detroit festival, and Wein forming a combine to operate in Toronto, Boston, and maybe even French Lick. Newport made money but found itself with a serious public relations problem created by an unruly minority in its audiences. Also, it must be remembered Newport

has a large annual nut that goes on beyond actual festival dates.

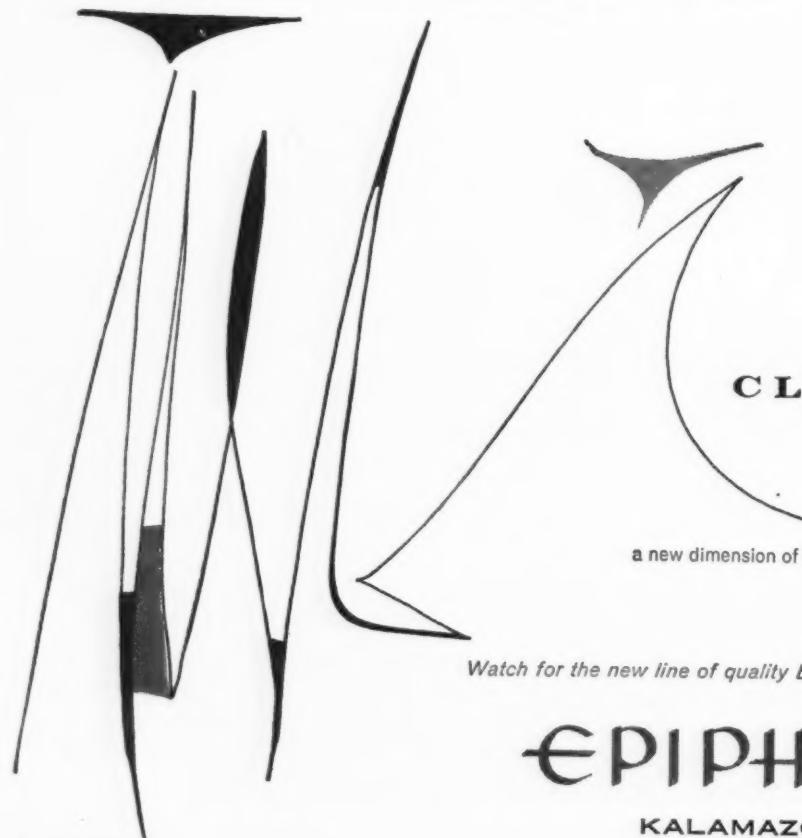
Randall's Island finally broke into the black, but to draw only 28,000 persons during three days from the huge New York metropolitan area is nothing to crow about.

*Playboy* had to give \$101,000 of their gross to the Chicago Urban League because of their co-sponsorship of the first night performance. The magazine also paid fantastic prices for talent with a promotion budget that put them in a position of just trading dollars. They may not repeat next year.

Hollywood did well to make a little its first year. It was tough to buck both Monterey and the vast size of the Bowl. Next year, the Hollywood festival is scheduled for June.

Monterey did a remarkable job of transforming last year's disorganized festival into a smooth financial and artistic success. Their close attention to detail paid off.

There is more festival coverage beginning on page 18 of this issue, and Gene Lees will have a thorough analysis of the artistic, social, and cultural aspects of festivals in a future issue.



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# down beat®

VOL. 26, NO. 23

NOV. 12, 1959

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### ON THE COVER

The startling cover shot, taken by Down Beat managing editor Gene Lees on the California seacoast, shows four of the musicians who took part in the Monterey jazz festival: from left to right, Urbie Green, Zoot Sims, Conte Candoli, and Charlie Byrd. The young lady is an admirer. Lees said that the most difficult problem about the sundown shot was not a photographic one, but "just assembling those four guys at the same place at the same time." More Monterey pictures by Lees are on Page 20 and his story on the festival is on Page 21.

PHOTO CREDITS: Cover photo, all photos of Monterey festival, and Paul Horn and Cal Tjader on Page 16, by Gene Lees; Count Basie, Sarah Vaughan and Billy Eckstine on Page 19, by D'Alessandro; John Hammond on Page 28 by Raymond Ross; Herbie Mann on Page 43 by Burt Goldblatt.

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## education in jazz

By Tony Scott

Dear Student Musician:

Being a musician, who for years in high school, college and the army, was considered an "outlaw" for organizing jazz groups, large and small, I am glad to find a school like Berklee where a musician can be prepared to make a livelihood in the music field and to get the advantage of group study without the feeling you are breaking the rules, by playing jazz. In high school my playing of jazz was always outside of my regular music courses. What a difference from today's marching bands that use jazz type arrangements. In college I organized a large jazz orchestra which rehearsed at night so everyone could get together without conflicting with their classes. During the day we would look for empty rooms and sneak in for a jam session. Among my partners in crime were many musicians who today are well-known in the fields of music which utilize knowledge of jazz techniques in playing and writing.

What a relief to find a college which encourages and sponsors jazz groups of all sizes and provides for the growth of composers, arrangers and musicians in the jazz field.

I have had many years of formal training in classical music both as a composer and musician and I know that it was of great value to me. I only wish that I had had more easy access to my jazz training in a school like Berklee or at least have had a choice in the type of music I would like to follow for a creative and successful career.

Hats off to a school that has scholarships in jazz for musicians overseas as I have traveled there and know what a great interest there is for this music.

Long live Jazz and Berklee!!

*Tony Scott*

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Tony Scott

## chords and discords

### Open Letter to Buddy Rich

What prompted me to write this letter was your appearance on the Mike Wallace show of Sept. 20. You will never realize how happy it made me and many like myself to hear a great jazz musician like yourself tear down that big nothing called rock 'n' roll.

I don't know if this will be printed in a great music magazine like *Down Beat*, or if you will even get to see this letter. But I would like you to know that you have the support of many young jazz musicians like myself who loath rock 'n' roll as you do. We also would like to hear more from the big bands.

Kew Gardens, N. Y. Jack Rubinoff

(Ed. note: See this issue's Hot Box on the Rich interview.)

### Speak Up, Man

I am highly in favor of the issue you brought to light in (the) *Hot Box* column of the Oct. 1 issue of *Down Beat*. I think it ought to be strongly recommended to performing jazz musicians that the names of their selections be announced before they are played.

The only thing that is more important than this, I think, is the announcing of the sidemen appearing with the leader.

Norton, Mass. Virginia Gaylord

Your *Hot Box* column in the 10/1/59 issue of *Down Beat* requesting jazz groups and soloists to announce the titles of their next numbers (as well as introducing members of the ensemble at start and finish of each set) deserves immediate attention by leaders and by the management of jazz spots.

I hope that your efforts will be successful. I've sent your article to the Blackhawk in San Francisco.

San Francisco Charles Redlick

Yes, why can't jazz groups announce what is happening? This problem has been buzzing in my mind, too, for the past couple of years. That, and an even greater plague: disc jockeys who fail to announce a record after it's played.

Durham, N. C. Gary A. Soucie

### So We're Sick

OUT OF MY HEAD IS CONSISTENTLY BRILLIANT SATIRICAL COLUMN. I LOVE IT. YOUR FAN, CHICAGO. LENNY BRUCE

### All For George

As the fans of one Frank Sinatra dislike the finks who criticise their Swinging Star (and rush letters to D.B. as aid) so I too abhor the Slurring of Shearing.

Your critic in the July 9 issue needs his findings reorganized. So here goes.

A combo is the accepted term for a

small group. Whence then the "band" tag?

Boring may be the critics attitude—certainly should never be used to describe this group.

If this combo is so undistinguished how come "2,500" D.J.'s dug the Shearing Sound at the Miami convention, May this year?

Personally speaking, jazz is hard to push in this locality. Whereas, say, Miles Davis doesn't move them (as he SHOULD) George Shearing appears generally acceptable. Is this because east coast is "jazz for ourselves" versus west coast "jazz for the people"? From this turntable, it certainly appears so.

Panning the Shearing group as an occupational hazard for the so called "jazz experts" is as original as the oldest profession—a mighty easy way to earn your money. Certainly it is rude as giving Lester Lanin a mention in *Down Beat*. Another factor to be considered is that a great number of jazzmen rate George highly.

Finally from this lone voice a humble suggestion. Stop jumping on George and try Thelonious. A half star rating of his next release should be a riot!

J. J. Corbett Jr.

White Rock, Cairns,  
Australia

P.S. THE essential differences between east and west coast Jazz has never been really defined. Is there a possibility of an article appearing in D.B. in the foreseeable future? (tentative title EAST IS THE LEAST—WEST IS BEST)

The Sinatra fan who wrote the irate letter to *Down Beat* overlooked, with the convenient blindness of all fanatics, that the record received a four-star review. He began raging because *Down Beat* dared to suggest the disc wasn't up to Sinatra's usual standard.

So far as what 2,500 disc jockeys at miami "dug," *Down Beat* couldn't care less. Disc jockeys in America—with a few happy exceptions such as New Orleans' Dick Martin—are noted for (a) their lack of taste in programming, (b) their hypocrisy in gushing on the air about music they will admit privately that they despise, and (c) the open hand for payola that too many of them have. In fact, we will shortly carry an article on just that. We suggest that Mr. Corbett read it.

He may also be interested in the discussion of jazz on the west coast that appears in this issue—and in John Tynan's criticism of monk on Page 18.

### On To Monterey

If the Messrs. Lederman and Ekstein have not as yet returned to New York, on behalf of my wife and myself, please wish them bon voyage. As a matter of fact, if you are short on either tar or feathers, we'll be glad to help out with

(Continued on Page 8)

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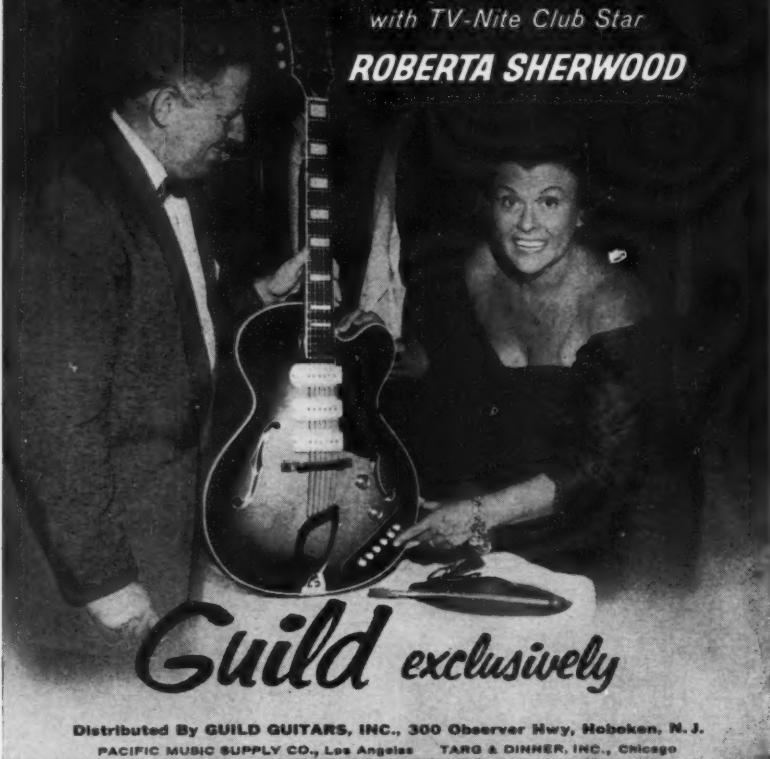
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8 • DOWN BEAT

## CHORDS (Continued)

some of our own.

Two weeks ago we ordered by mail from Mutual Ticket agency \$2.75 ducats for both Friday and Saturday nights. This will probably evoke hearty laughter from an old Angelino like yourself, but we had never been to the Bowl before. I suppose that maybe Section N is adequate for listening to the Philharmonic or maybe even David Rose, but for a jazz concert—good God, no!!!

At first we thought there had been a mistake on someone's part. No mistake. For \$5.50 two lucky cash customers are granted the privilege of sitting up where no self-respecting pigeon would roost!

We arrived early—in time for the "symposium." The message that these gentlemen had to impart was mostly lost, drowned out by low-flying airliners and wafted away by the not-so-gentle autumn breezes.

From the applause for the Lester Horton dancers, they must really be terrific. Sometime we'd like to see them perform. From where we sat, they appeared to be brightly colored ants hopping around.

By the time the Cal Tjader group came on, my wife and I agreed that the situation was absurd. Two adults, sitting on hard benches, listening to them play no better nor worse than on their LPs, straining our eyes trying to make out what the musicians looked like. At about 9:30 we left the premises, pausing only to get a refund on the next night.

Our battle cry for next year is "on to Monterey!"

National City, Calif.

Irv Jacobs

### The World of Jazz

We are a new club that would like to be included in the list of Jazz Clubs in America. We would like to have contacts with others in this field so as to enlighten them about the jazz locally. We do hope that through the fruitful efforts of Mr. John McHeegan, who was here this month and has left for home, our jazz musicians can be put on the world map of jazz.

1606 S. Dube  
Johannesburg  
South Africa

Ramon Rachito  
Modern Jazz Jabavu

### Trapped

Well, you have done it again. I have been trapped into continuing to buy your magazine. I had just decided that nothing was going to pull it out of the bloody rut it had fallen into when I picked up the Cannonball issue and lo and behold—a new writer. Not only new, but good.

Just want to thank you and Miss Gardner for an excellent portrayal of a great musician. She seems to have captured the mood and personality of the artist very well. With all due respect, it is comforting to read something besides Feather, Suber, Tynan. Please keep up the good works and from this new writer we would like to read MORE—MORE—MORE.

Chicago, Ill.

Norman Benson

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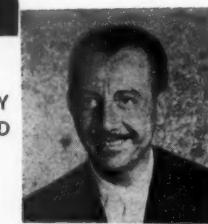
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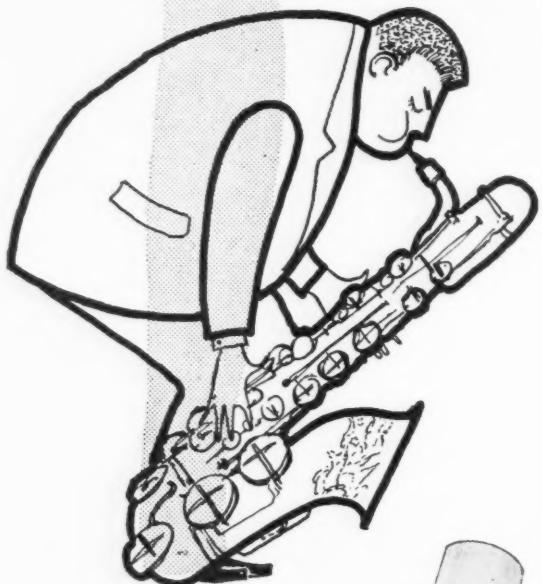


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## NEW YORK

Ed Sarkesian's fifth annual *Jazz for Moderns* tour gets under way in El Paso (see news). The package includes Maynard Ferguson's band, the Dave Brubeck quartet with Paul Desmond, the Lambert-Hendricks-Ross singers (making their first package tour), Chris Connor, the Chico Hamilton quintet, and Leonard Feather as emcee. The troupe plays New York's Carnegie Hall Nov. 20 and closes in Philadelphia Nov. 29.

Drummer Cozy Cole is convalescing at home from surgery on a ruptured appendix that put him in Madison Avenue Hospital for several weeks in October. He was on the critical list for a day . . . Down Beat's New York-based Ed Sherman is writing a radio show for B. Mitchell Reed, who has a show on KFWB, Hollywood, Calif. Reed once produced a show from Birdland on WOR, which Sherman also wrote. Reed's current show is on six days a week . . . Teo Macero scored and conducted music for a 20-minute film short titled *Sky-scrapers*, which was awarded a first prize at this year's Venice Film Festival. Macero, whose full name is Attilio Joseph Macero, also served as musical coordinator for a *Look Up and Live* program based on *Theology and Jazz*. It featured the Dave Brubeck quartet and the Rev. Alvin Kershaw. Brubeck premiered selections from his upcoming Columbia album *Out of Our Time*. These included Paul Desmond's *Take Five* in 5/4 time, and three Brubeck originals, *Blue Rondo*, *Three to Get Ready*, and *Kathy's Waltz*.

The Top O' The Pole, upstairs at the Metropole, has been closed these past few weeks . . . German pianist Jutta Hipp is playing weekends at Copa City, Jamaica, L. I., with her own quartet. Miss Hipp is back in jazz after a stint working in a dress shop . . . Riverside's Orrin Keepnews is very excited about Indianapolis guitarist Wes Montgomery. Keepnews has signed Montgomery to an exclusive contract . . . John Anderson has replaced Wendell Cully on trumpet with the Count Basie band.

Gigi Gryce, a former Fulbright scholar, played the Five Spot with a quintet. The five men played 13 instruments—Gryce, alto, tenor, baritone, flute and clarinet; Richard Williams, trumpet, flueghorn; Reggie Workman, bass, cello, guitar; Phil Wright, piano, vibes; and Al Dreares, percussion . . . The new play, *Ballad of Jazz Street*, is scheduled to open off Broadway at the Greenwich Mews Nov. 11 . . . Addie Teagarden has taken on personal management of the west coast singer Barbara Dane, besides her main account, which is, of course, her husband Jack.

Ralph Burton is sending weekly tapes giving a *New York Report* for use on Berkeley, Calif., all-jazz radio station KJAZ. He has also been assigned to do an article for *Harpers* on the "Snob Itch," referring to jazz compositions which infringe on the classical approach . . . Duke Ellington and orchestra will play a concert for the Morningside Community Center on Dec. 10 . . . Folk singer Josh White had

(Continued on Page 50)



DESMOND



CONNOR

# music news

Down Beat

November 12, 1959

Vol. 26, No. 3

## NATIONAL

### A Rap for Grammy

Goddard Lieberson was "shocked".

The results of the recent nomination for Grammy awards by members of the National Academy of Recording Arts and Sciences (NARAS), according to Lieberson, "in no way reflect either the status, the quality, or the scope of the record industry."

Lieberson's irritated comments were contained in a letter to NARAS executives Jim Conkling and John Hammond, and according to many persons in the industry, they bore out what many recording people have felt about the NARAS balloting method since its inception.

Lieberson, president of Columbia records, said that "the omission of so many internationally famous artists and the inclusion of so much obviously partisan material demonstrates the inadequacy of a voting system which produces such results."

What's more, Lieberson's letter said, the nominations are the result of a popularity poll in which the artists and members of the industry merely vote for themselves. The voting members of NARAS are all actively engaged in making records, and, Lieberson felt, there was inevitably a strong temptation to push one's own wares. "There is no merit," he said, "in self-served awards won by the sort of electioneering and lobbying which I believe must invariably accompany the NARAS method of balloting."

Six disc performances were nominated as best jazz performances by a soloist: 1. Urbie Green, trombone, on *Best of New Broadway Show Hits*; 2. Bobby Troup, piano, vocal, *Bobby Troup and his Stars of Jazz*; 3. Ruby Braff, trumpet, *Easy Now*; 4. Ella Fitzgerald, vocal, *Ella Swings Lightly*; 5. Andre Previn, piano, *Like Young*; 6. Red Norvo, vibes, *Red Norvo in Hi-Fi*.

The Best Jazz Performance by a Group category has these nominations: 1. Shorty Rogers, *Chances Are It Swings*; 2. Jonah Jones, *I Dig Chicks*; 3. Henry Mancini, *More Music from Peter Gunn*; 4. Red Norvo, *Red Norvo in Hi-Fi*; 5. Duke Ellington, *Ellington Jazz Party*.

A glance at the list will show the caliber of jazz getting nominated under the present NARAS system. A surprise nomination was that of Ellington's *Anatomy of a Murder* soundtrack disc, both as "Best Performance by a Dance



FEELING THE SPIRIT

A Baptist minister's son, Nat Cole for years has had marked on his agenda the recording of an album of spiritual songs. Here, in the midst of the record date that signaled the realization of Cole's long-felt desire, the singer is shown with the Rev. John L. Branham, pastor of the St. Paul Baptist Church of Los Angeles and boyhood friend of Cole from Chicago, and members of the church choir who recorded the new Capitol album, *Every Time I Feel the Spirit*.

Band," and as "Best Musical Composition First Recorded and Released in 1959."

Lieberson suggested that the whole system of NARAS nominations be junked, and the nominating task turned over to the Record Industry Association of America, Inc., trade association of the manufacturers. RIAS would in turn poll critics and reviewers for their selections.

Meantime, some 1,000 ballots containing the nominations have been sent out to members of NARAS. On Nov. 29 the final winners will be announced on an NBC network TV show.

But Lieberson's letter will have left a cloud over the proceedings, at least within the trade. For the thought is now planted that the Grammy award is very much like the Academy award in Hollywood: so ridden with electioneering and ulterior motives that the result is inevitably dubious.

### EAST

#### Charge Dismissed

After two days of hearings in Upper Manhattan Arrest Court, Magistrate Kenneth M. Phipps came to his decision: he dismissed the charge of disorderly conduct against trumpeter Miles Davis for "insufficient evidence".

This left Miles with one more charge to go—that of third-degree assault (already reduced from a stiffer charge), which will be heard Nov. 19 in the court of General Sessions.

Magistrate Phipps' dismissal amounted to a vindication for the

trumpeter, and for those eye-witnesses and friends who said the musician had been the victim of police brutality on the evening of Aug. 27, when Detective Donald Rolker repeatedly struck him on the head with a sap while a patrolman grappled with him.

Indeed, Miles' testimony was the first public statement he had made of his version of the story.

Miles said on the witness stand that he had just finished an Armed Forces Network broadcast from Birdland and decided to go out and get some fresh air. "I walked with a girlfriend to a cab," he said, "and walked back to stand in front of Birdland, about three feet from the cab." He said he was standing with a friend, and that an officer—Patrolman Gerald Kilduff—approached him and told him to move. The friend, Miles said, told the officer that Miles was working at Birdland.

The officer, according to Miles, said that he didn't care where he worked, he still had to move. Miles stood there, wiping his face, looking down and, according to his testimony, was asked by the officer, "Are you a wise guy?" The officer then said he was going to arrest him, Miles continued, and reached for his nightstick. The trumpeter claimed he moved close to the officer so he could not so easily be hit on the head, was pushed by Kilduff, who lost his balance and let the nightstick fall.

"The next thing I knew, someone was beating me over the head," Miles said.

## Jazz for Moderns

Ed Sarkesian's fifth annual tour with his *Jazz for Moderns* package has added an extra week to its schedule. It will now start with a three-day stint at the Pass of the North Jazz Festival in El Paso, Texas. Sarkesian will fly the company out for the opening.

Line-up for the show has now been definitely set to include the Dave Brubeck quartet, Maynard Ferguson's band and emcee Leonard Feather, all repeats from last year's tour; plus Lambert-Hendricks-Ross, the Chico Hamilton quintet and Chris Connor.

The route will be as follows: Nov. 6, 7 and 8, El Paso; 9, Albuquerque; 10, open; 11, Tulsa; 12, Lansing, Mich.; 13, Syracuse, N. Y.; 14, Newark, N. J.; 15, Raleigh, N. C.; 16, Baltimore, Md.; 17, Hartford, Conn.; 18, Harrisburg, Pa.; 19, New Haven, Conn.; 20, Carnegie Hall in New York City; 21, Buffalo, N. Y.; 22, Cleveland, O.; 23, Morgantown, W. Va.; 24, Louisville, Ky.; 25, Indianapolis; 26, Chicago; 27, Detroit; 28, Pittsburgh; 29, Philadelphia.

Sarkesian is also negotiating for a European tour early next year, for which he would use a slightly changed personnel.

## Peanuts and Crackerjack, Man

Philadelphia, bypassed on the jazz festival circuit, finally had a jazz event on Oct. 15-16. But the Philadelphia Phillies, its courageous backers, turned timid and billed it only as the Festival of Music.

As insurance, the Phillies sold all of the \$3.25 seats at their Connie Mack stadium to Food Fair, an eastern food chain. Food Fair completed the double play by making the seats available to their patrons for \$1 with each \$2 food purchase.

The lineup was short on quantity (compared with other jazz festivals) but long on quality. Mahalia Jackson got top billing along with Count Basie and Chris Connor. They were featured both nights, along with Jimmy DePreist and his quintet. Chico Hamilton was presented Thursday night, and Ahmad Jamal and Maynard Ferguson were billed for Friday night.

Phillies owner Bob Carpenter brought in Miles Rosenthal to supervise the sound setup. Rosenthal handled sound this year at the Newport and Boston jazz festivals.

A hard-working Phillies press crew did a bangup job publicizing the event, including the announcement of tidbits like: "Did you know that the Count (Basie) and Frank Sinatra made their movie debuts in *Reveille with Beverly* in 1942?" and "Did you know that he

(Count) was 'discovered' in Kansas City's Reno club in 1937 by Benny Goodman?" Wonder what John Hammond thinks about that!

If the final receipts from the festival show a big profit, Carpenter could enjoy being a jazz promoter. Which is more than he can claim from his Phillips, who finished last this season in the National league.

## Community Jazz

That cigarette company is missing a good bet for one of its TV commercials out on Long Island.

If the company would send one of its cameramen and an announcer to 3006 Merick Road in Bellmore, L.I.—the address of the Jazz Foundation of America—they could get some groovy shots any Wednesday night of a jazz group in rehearsal.

As the set ends and Hal Wildman, president of the organization, sets aside his tenor saxophone, the announcer could say: "Tell me, sir, do you find the life of a professional jazz musician to be a satisfying one?"

Whereupon Wildman would say, "Well yes, I suppose it is. But I'm not actually a jazz musician. I'm a Pan American Airlines captain."

"Ah-h-h-h," the announcer would say, "another man who . . ."

Such seeming contradictions are part and parcel of the life of the two-year-old Jazz Foundation. Wildman and other non-professional musicians play side by side with such pros as John LaPorta and Rusty Dedrich.

LaPorta, one of the moving forces in the group, explains that from the start, the organization's intention was to be "a functional one in which people would have a chance to play, instead of just giving concerts."

Since the club was started (Marshall Brown was a founding member; he is now an executive member, not too active because of pressure of other work), members knew it would have to grow or go under. Membership now numbers 50—not including high school age youngsters who have the benefit of membership without paying dues.

The foundation's community group rehearses Wednesday nights. On Monday nights, a youth band—with membership recruited from high schools in various parts of Long Island—has its rehearsal, under the guidance of the pros. The organization gives concerts on an average of once every three weeks.

Growth necessitated the acquisition of property. Recently the club took over a store on Merrick Road to provide a permanent rehearsal hall. Club members pitched in on renovation efforts, which included covering the

ceiling with burlap to improve the acoustic qualities of the place. They also bought a piano. "That almost broke us," LaPorta smiles.

Membership is open to more Long Islanders, and youngsters who might want to play in a group can telephone Overbrook 1-3002.

Who knows? Maybe somebody from that cigarette company will call.

## MIDWEST

### Collegiate Festival '60

When students at Notre Dame university made plans for their Collegiate Jazz Festival last spring, no one was sure of the outcome. Would the colleges of the Midwest turn up enough talent to sustain the event? Would the crowds be large enough to support it?

The festival was a smashing success, and some of the groups uncovered by it have since turned pro. Thus, students behind the festival are emboldened to announce that their "Collegiate Jazz Festival 1960" will be expanded to a two-day event in March, and they will be able to accommodate 40 groups.

Plans for the event are already in an advanced state, and letters are now being sent out to prospective competing groups in two categories, big bands and combos. (All planning is being done with the advice and co-operation of *Down Beat*.)

What is more, the youngsters have lined up an impressive board of advisers that includes:

Fred C. Williamson, vice-president of Joe Glaser's Associated Booking Corp.; Louis Lorillard, president of the Newport Jazz Festival, Inc.; Dr. Gene Hall, of the music faculty of Michigan State U.; Larry Berk, director of the Berklee School of Music; Ken Morris, director of the National Dance Band Camp; Dave Garroway; Herman Kenin, president of the American Federation of Musicians; Frank Holzfiend, owner of Chicago's famous jazz spot, the Blue Note; the Rev. Norman O'Connor; Marian McPartland; Benny Goodman; and John J. Maher, chairman of the board of Maher Publications.

Prizes for the winning groups will include bookings at the Blue Note and other Chicago clubs; two *Down Beat* scholarships to the National Dance Band Camp; a trophy from Associated Booking; tape recorders and other equipment, and other major prizes to be announced later. Chances are that some of the better groups, even should they not win, will also get bookings—as they did last year.

Student groups wishing to compete in the festival can write C.J.F., Box 749, Notre Dame university, South Bend, Ind.

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## Jazz on Subscription

Milwaukee, known for beer and baseball, never had a reputation as a hip town, but its blossoming subscription series of jazz concerts could change this.

Last fall, a group of suburban jazz buffs—doctors, lawyers, bankers, housewives—organized the series. They sold more than 800 season tickets for \$5 each and staged three concerts in a suburban high school auditorium that drew crowds of more than 1,000 apiece.

Count Basie's band led off, followed by Gerry Mulligan's quartet. The Modern Jazz Quartet wound up Music for Moderns' first season on a note of success.

Ahmad Jamal's trio started the second series Oct. 20 in the big and acoustically excellent Shorewood auditorium. Duke Ellington's band will appear Jan. 18, and J. J. Johnson's quintet will play Feb. 16. A fourth (and possibly a fifth) concert is scheduled.

Subscription series, which assure ticket sales for artists and appearances for audiences, long have been the mainstay of classical music outside the biggest cities. Packages of artists are organized and sold to the Toledos and Peorias of the country, cities too small to attract big-name stars on a regular basis. The Theater Guild brings Broadway to Main St. this way, too.

This is happening with jazz in Milwaukee, a city with a metropolitan area population of about a million. In spite of its size, jazz in Milwaukee always has been a sometime thing. Jazz clubs come and go, and college organizations sometimes book jazz groups to raise money. But little ever had been done strictly in the interest of good jazz listening. As a result, jazz lovers seldom heard real, live jazz on a sustained schedule.

High school and college age fans under 21 cannot go to clubs where liquor is sold to hear jazz. Milwaukee is not unique in this, but it is in that it had a nucleus of adult jazz fans who surveyed the situation, thought it deplorable, and decided to do something.

Raleigh Woolf is an energetic young attorney who also likes modern jazz. He sometimes drives 90 miles south to Chicago to hear it. He once met Mrs. Wallace Lomoe, an energetic woman often involved in community projects, at a jazz concert. She had developed an interest in jazz as a parent. Her teenage daughter, Julie, now a Radcliffe college freshman, plays piano and is known by many jazzmen around the country as a musically hip young woman.

Out of their conversation grew a nonprofit committee of 50. It included



DOUBLE GARNER

Two Garners got together to share a cup of cheer in celebration of pianist Erroll's opening at Hollywood's Crescendo club. The Party was held by Columbia Records and, quite uncoincidentally, both the pianist and chic singer Pam Garner are with that label. An initial Columbia album (she's already got one on the Coral label) by Pam is now in the works. Meantime Erroll has a hit tune on his hands in his composition *Misty*, which is that great rarity nowadays: a fine song that has gone way up on the charts. (See Caught in the Act.)

physicians, lawyers, businessmen, bankers, a sculptor, an art editor, and others—running the occupational gamut of well-healed suburbia. A few of these persons weren't quite sure what jazz was all about but pitched in to sell tickets because the series would be a good thing for the community and its young persons.

Committee members met with officials of the Shorewood Opportunity school, an adult education adjunct of the suburb's school system. A few of these officials were wary. They had heard of rock 'n' roll riots, and they didn't want them at their very proper high school. They were assured, however, that Music for Moderns had jazz in mind and not Presley sounds.

So the series got official blessing. The results vindicated its enthusiastic promoters. Audiences were well behaved and appreciative, as expected. This did not escape the musicians' attention, either. Basie later told a Chicago friend that "those people up there in Milwaukee are crazy," and he used the word in its laudatory sense. Mulligan, too, was enthusiastic about his reception. John Lewis of the MJQ complimented the series sponsors after responding to a turnout of 1,200 with one of his group's finest performances.

The series drew 3,400 persons, perhaps half of these being young persons who cannot hear jazz anywhere else in town. Season ticket sales totaled 819. Income for the series was \$6,020. Expenses were \$5,416, not including hall rent, which Shorewood donated,

leaving \$604 in the kitty to begin the second season. Season tickets for the second series of four concerts cost \$7.75.

Communities that want to put on their own jazz series can learn from Milwaukee's experience. The series there went over because, in addition to presenting good music, it was billed as something for the community's youth. The hundreds who bought season tickets at first did not even know who would appear after Basie's first concert.

"We found the youth idea as useful as asking for something to save the community's health," said one committee member.

## WEST

### Jazz for Boating

With jazz employed to sell everything from good foreign relations to soap and beer on television, advertising agencies and sales organizations are becoming more adventurous and imaginative in utilizing the music.

One of the most recent and tasteful applications of jazz for commercial purpose has become a strong factor in the 1960 sales campaign of the Glasspar fiber glass boat company headquartered in Santa Ana, Calif.

The music figures as the improvised underscore of a half-hour dealer sales motion picture played by a quartet of west coast jazzmen, Buddy Collette, flute, clarinet, baritone sax, and maracas; Gerald Wilson, trumpet and mara-



THREE TO GET READY

Three highly preparatory young people are, from left to right, Si Zentner, whose powerful dance band—one of the most exciting crews to come down the pike in years—is about to burst out of its west coast boundaries; starlet Marilyn Carroll, who is in the incipient stages of her career, and Sean Downey, son of famed tenor Morton Downey. Young Downey is with Bulldog records. The photo was taken at a recent Hollywood party.

cas; Red Callender, tuba and string bass, and Earl Palmer, drums and bongos.

Pressed on a 10-inch LP, the soundtrack, titled *Selling Boats and All That Jazz*, is distributed among Glasspar dealers as a giveaway for prospective customers. The record contains 11 tracks with such appropriate titles as *Tidal Riff*, *Seafair Chanty* and *Jazzpar*, and full credit is given to the musicians on the jacket.

### The Storm Breaks

A flammable situation, long known to exist between Hollywood's movie scorers and the group that virtually dominates the field of writing songs for pictures, finally exploded last month.

The feud burst open with the announcement by Sammy Cahn, chairman of the west coast branch of the American Guild of Authors and Composers and a veteran songwriter, that his organization is preparing a contract and soon will open negotiations with television producers and the Association of Motion Picture Producers seeking recognition as bargaining agent for songwriters.

Cahn's action was viewed as a direct pitch to oust the Composers and Lyricists Guild of America as exclusive bargaining agent with the major film studios and to beat CLGA to the punch in securing the first contract with tele-

vision producers. (Although CLGA has been negotiating a basic contract with TV majors for more than two years, no pact has been signed.)

The AGAC minimum basic agreement aims to protect the "little" songwriter, according to Cahn. He avers that, in the past, the big names among tunesmiths were the only ones assured of protection by AGAC's antecedent, the Songwriters Protective Association.

The projected contract, he said, will demand that the writer's "publishing, performing, and other rights," be reserved to the writer. Now allegedly they are denied him. According to Cahn, the CLGA contract provisions would not adequately cover the membership of his organization.

No sooner were AGAC's intentions

### That's Show Biz?

During an evening's work at the Renaissance, Sunset Strip nitery in Hollywood, reedman Paul Horn checked his instrument case to discover the theft of a \$300 piccolo. Fortunately, the instrument was insured, and when the police pawnshop detail recovered the instrument, a \$5 pawn ticket was attached to it. Without batting an eye, insurance adjusters paid the pawnbroker his \$5.

made public than Leith Stevens, president of CLGA, struck back in an open letter to Cahn and AGAC President Burton Lane.

In contrast to what Stevens described as "acts of sabotage" by Cahn and Lane during CLGA's exploratory talks with television producers more than two years ago, Stevens assured them of "complete support" by his organization in the forthcoming negotiations with TV men.

He cited "some improvements" won informally by CLGA in the television field that have resulted in contract clauses "now in general use with the major producers of television film (that) mark a considerable step forward in the preservation of the composers' rights . . ."

The matter of the AGAC encroaching on the CLGA's territory of the major movie studios irked Stevens.

He reminded Cahn and Lane of CLGA's status as sole bargaining agent, citing the authority of a National Labor Relations Board election vote among all composers in the studios that brought a unanimous verdict in favor of his organization. In effect, Stevens' answer to the AGAC maneuver was, "I dare you."

As the storm broke, advance copies of *Down Beat* (Oct. 15) containing Stevens' examination of the touchy situation (*Storm over Hollywood*) circulated among those involved. His plea that, "instead of fanning the flames of dissension, a way (must) be found to handle the situation" came too late. The fire already was out of control.

### Sammy's Excitement

Visibly excited about the new show *Free and Easy*, in which he will star, Sammy Davis, Jr., took time out from headlining at Las Vegas' Sands Hotel to discuss the show.

Tailored to measure for Davis, the Harold Allen-Johnny Mercer show—which will boast a score by Quincy Jones—is a retuned version of *St. Louis Woman*. It will include new Mercer-Arlen words-and-music. The show will be directed by Robert Breen, who directed the overseas presentation of *Porgy and Bess* a few years ago. It will open in Europe (*Down Beat*, Oct. 15).

Davis disclosed that the show will run a year only in New York, after which work will begin on a motion picture version of it.

In *Free and Easy*, Davis will play the part of a jockey. Will Mastin, for years an integral part of Davis' night-club act, along with the singer-dancer's father, will have an important role as a gambler. But two other big roles—the leading lady and the heavy—have not yet been cast.

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*a special report*

# THE WEST COAST SCENE

The story of jazz on the west coast today could well be summarized in a short tale of two cities—Los Angeles and San Francisco.

Indeed, two succinct phrases, recurring more frequently of late, seem to suffice for some:

"San Francisco is swinging," "Los Angeles is dying."

Like all generalizations, there is surface accuracy in each of these statements. Indubitably, there is a great deal of jazz club activity in the Bay Area. Conversely, it is a sad fact that the fingers of one hand are more than enough to number the L.A. spots.

Ironically, in "swinging San Francisco" there is virtually total absence of jazz recording, whereas "dying L.A." is almost on par with New York as the nation's center of such activity. The multiple reasons for this anomaly—geographical, economic and cultural—are such that the limitation of space here bars thorough analysis.

So far as San Francisco is concerned, the city's current jumping condition has roots in many years of steady buildup of jazz interest. Some 15 years ago, a disc jockey named Jimmy Lyons was broadcasting the message over the local NBC radio station, and in more recent years Pat Henry boosted the popularity of his jazz show on KROW to the point that he is now co-owner of the all-jazz FM station, KJAZ.

Today, the Bay Area boasts weekly columns on jazz in three metropolitan newspapers, the *Chronicle* (Ralph J. Gleason, four times a week), the *Examiner* (C. H. "Brick" Garrigues, once a week) and the *(Oakland Tribune* (Russ Wilson, once a week). It is significant, too, that the first nationally syndicated newspaper column devoted to jazz comes from the typewriter of Berkeley-based Gleason.

Basic to the thriving condition of San Francisco's jazz club business is the simple geographical fact that all the niteries are located within a radius of a square (if the reader will pardon the expression) mile, so that it is possible to catch complete sets in no fewer than five clubs in the course of one evening.

Ralph J. Gleason did just that, he said, in one frantic night.

Los Angeles, in stark contrast, is a vast metropolis spreadeagled over hundreds of square miles of suburbs, industrial areas and downtown business-entertainment sectors that are drawing less and less evening business as the suburbs become more self-contained.

Living habits are very different in L.A. from those in San Francisco. The Angeleno stays home more, is less prone to go out regularly for a night-on-the-town. Jazz fans are no exception to this trend as attendance at the few remaining clubs proves.

Discounting the expensive Sunset Strip rooms, at this time there is but one jazz club in the Hollywood area, a no-whisky Bohemian-type room called the Renaissance located on the Strip.

But in San Francisco's North Beach section alone there are no fewer than three jazz clubs on Broadway—the Jazz Workshop, Burp Hollow and the Kewpie Doll. Located in downtown San Francisco, within five city blocks of each other, are the Hangover, Facks and the Black Hawk.

As writer Gleason puts it, "A club goes into business here and it stays in

business." He contends the city's long tradition and reputation for being an "open town" and convention center helps account for an atmosphere in which club-going has always been logical and habitual.

"San Francisco is just a balling town, that's all," Gleason adds.

In attempting to evaluate the jazz musicians' sad lot in Los Angeles it is obviously ridiculous to cite the comfortable, swimming-pool-ringed existence of those musicians most active in phonograph recording, television and motion pictures. They are relatively few in number and tenaciously retentive of that imperative gold-plated connection with the music contractors who control all studio work. Theirs is a date-book psychology and the rat-race to keep that little black book filled with calls for work is by far more exhausting for many than the physical function of playing their horns. When a well-known drummer reputed to have "the best job in town" on a network studio orchestra fell dead of a heart attack some time ago, heads were sadly shaken in the studios and more than one face blanched in conscious self-identification. Then the rat-race continued.

Many of these studio musicians grew up playing jazz and not a few, in fact, made solid professional reputations as jazzmen before succumbing to the lure of the reasonably guaranteed good livelihood that is certainly not to be found in playing only jazz for a living.

It is understandable, therefore, that most of these ex-jazz players shrink from facing the hard fact that the tooth-and-claw fight for money and security forced on them is inconsistent with the urge for artistic expression that must be the compelling drive in every jazzman worth his salt. Hence, they continue to kid themselves that they have not lost their jazz touch. They troop regularly into studios sometimes not knowing—and in many cases not really caring—what kind of music is to be recorded. If it is a jazz date, or a reasonable facsimile thereof, for some television crime series or soundtrack album, they never doubt for a moment that the

## Jazz West

*What is West Coast Jazz?*

*Is there an identifiable "west coast school"? Or is the situation pretty much as George Crater recently hinted when he asked, "If an east coast jazz musician is playing jazz on the west coast, is he an east coast jazz musician playing east coast jazz on the west coast or is he an east coast jazz musician playing west coast jazz on the west coast or is he a west coast jazz musician playing east coast jazz . . . ?"*

*If there ever was such a thing as a west coast school, it seems largely to be dissipated. And so, at this time, with attention focussed on America's western shores by the Monterey and Hollywood Bowl jazz festivals, Down Beat presents a survey of jazz in the west.*

music they produce cuts the mustard as real jazz.

In recent years many of the younger jazzmen have begun to crack the contractor's barrier, to gain favor in "the clique" and begin to earn decent wages. These are the musicians who still play jazz club jobs whenever available, still place high on the jazz popularity polls and today are becoming increasingly in demand for the jazz albums that pour out of Hollywood recording studios. Call it what you will, "west coast jazz" was their baby and one is prompted to wonder if that style's alleged characteristics of restraint and "coolness" is now carrying over into their studio work.

One wonders this, too: At what point in their struggle with the little black book and the promise of security it holds does the spark of true creativity begin to wane?

Does this mean an artist must starve to fulfill himself in his art? The idea is absurd. A square meal never hurt the urge to create. Nor even a swimming pool, for that matter. The tragedy is simply that pressure changes people and tears the truth from souls until only rationalization remains.

It is not in the least surprising in view of the foregoing that what jazz there is left in Los Angeles comes from the youngsters. Comers such as drummer Billy Higgins, tenorist Walter Benton, altoist Lanny Morgan and other, more established musicians, older perhaps and more experienced in their music but still on fire to play jazz—men such as tenorist Harold Land or pianist Walter Norris, for example—are keeping jazz alive in southern California. They have to scuffle to do so and many are forced to take day gigs but they keep on playing whenever and wherever they can.

These are the real "west coast" jazzmen and, for the most part, they bow to no school or clique beyond natural and understandable influence by giants they admire. To use Kenneth Hume's term, they are the "underground people" who seldom break to the surface on your record store counter. But they continue to build a new jazz tradition in the onetime stronghold of "west coast jazz."

The genuine Los Angeles jazzman may be blowing in the underground, but there's plenty shaking down there.

## JAZZ IN FILMS

Jazz used as background music for motion pictures is not an entirely new concept.

It was decided as long ago as 1947



A PAIR OF WEST COASTERS

Representative of the jazz music of Los Angeles and San Francisco are these two gifted young men: Paul Horn and Cal Tjader. Horn, the flutist and alto saxophonist who at present has a quintet in L.A.'s Renaissance, is in demand for recording work. Vibraphonist Tjader fronts a vigorous Latin-esque jazz group in the Bay Area. They worked together at Monterey.

that a jazz band could emphasize certain moods better than a conventional studio orchestra. The picture was *Crossfire*, a film that dealt with bigotry and intolerance, and the mood music was provided by Kid Ory's Creole Jazz band.

Today, there are two outstanding pictures on the same subject using jazz scores. One, *Sapphire*, an import from England, has a sound track recorded by the Johnny Dankworth orchestra. The other is the first production by Harry Belafonte's new company, Har-Bel, *Odds Against Tomorrow*, featuring Belafonte, Robert Ryan and Shelley Winters, which has a complete jazz score composed by John Lewis, the leader-composer-pianist of the Modern Jazz Quartet.

Lewis has said, "Jazz hasn't been used yet to fill all of the needs of the motion picture. You haven't heard jazz used with love scenes or certain dramatic situations. The answer is improvisation that can be as tender or as dramatic as the scene demands."

Last year musician-arranger Johnny Mandel, who cleffed the all-jazz score for the United Artists picture *I Want to Live*, made the statement:

"Heretofore, jazz has been a 'device' and not a complete framework. This is the first time jazz (in *I Want to Live*) has been used as a complete working base for a picture without resorting to a symphony underscore, as was done in *Man with a Golden Arm* and *Sweet Smell of Success*. They gave me carte blanche. It was the first time we didn't have to water down jazz for a film."

In forthcoming films using a jazz score, *On the Beach* will have an all-star jazz combo made up of Bob Bain, guitar; Gus Bivona, clarinet; Pete Candoli, trumpet; Benny Carter, alto; Shelly Manne, drums; Red Mitchell, bass, and Johnny Williams, piano.

They will record major portions of the sound track score for Stanley Kramer's movie of the nuclear age. The remainder of the score will be recorded by a 75-piece symphony orchestra being formed in Hollywood.

In the East, multi-instrumentalist Don Elliott is writing and recording the music score for the motion picture *Pretty Boy Floyd*, which is being made at the Gold Medal studios in the Bronx.

Pianist Calvin Jackson has been working on a score for the forthcoming film *Blood and Steel*.

Composer-arranger-leader Johnny Richards has done the score for the film *Kiss Her Goodbye*. Richards has had considerable experience in moviemaking, having spent seven years as an assistant to the late Victor Young on the Paramount lot.

Teo Macero, the jazz composer and staff producer at Columbia Records, wrote the music for *666*, which garnered two prizes in Venice, one from the Venice Film festival, first prize for documentaries and shorts, and another from the Venice Chamber of Commerce, called the Golden Mercury award.

The movie *Sapphire* is a murder thriller with a social theme based on the racial problem in Britain. It follows the investigation by a Scotland Yard police inspector of a murder of

a young woman in present-day London. It is soon disclosed that the murdered young woman was a light-skinned Negro passing for white. Before the murderer is unmasked in a surprise ending, the audience is given a vivid picture of life among London's Negro residents.

Dankworth wrote arrangements from a score composed by Phil Green. The jazz score, in a moody vein, skips through the picture intermittently but reaches a jazz crescendo in a scene taking place in Tulip's club, a hangout for eerie characters. Here, of course, the producers make use of jazz as an impelling force.

John Lewis' music background for Belafonte's first production as an independent film producer, *Odds Against Tomorrow*, is designed to contribute to the mood of a melodrama dealing with the planning and execution of a bank robbery by three men.

According to Gunther Schuller, who organized the 22-piece orchestra that accompanied the Modern Jazz Quartet in recording the sound track, the score "utilizes jazz music as a purely dramatic music to underline the variety of situations not specifically related to jazz. Unlike most film music, it can lead a double life. It can serve its purpose in the film, but it can also stand as absolute music apart from the original dramatic situation."

The method by which Lewis performed his task for *Odds Against Tomorrow* differs somewhat from the tack used in his previous full-length film, *No Sun in Venice*, in that the latter consisted of a number of isolated pieces, but the former is intentionally designed to integrate dramatically with the action of the picture and help sustain the suspenseful mood.

Lewis was given early proofs, 16-millimeter samples, while shooting was taking place in New York City and upstate. Lewis then studied the proofs in his apartment. This technique had a serious disadvantage: These early clips were not final, and many changes were made before the final film was approved. Lewis found that he had to make changes in his score accordingly.

The composing and scoring was done in segments, there being 21 cues or segments in all, and the recording of the soundtrack also was done in sections over a four-day period.

There are many tense moments in the dramatic line of the film, which are enhanced by the music. Jazz was brought in strongly in the cabaret scenes, during which there are songs by Belafonte and Mae Barnes. One of the best composition in the score is the music played while the screen credits are being shown.

The rather unusual instrumentation

resulting from a combination of the symphony orchestra with the MJQ presented some worthwhile effects: The French horns and the harp and the brilliant horn figures added excitement during the closing scene as the racial issue is brought to a head with a chase and an explosion.

United Artists Records will release the original sound track and in addition is recording a special presentation of the score by the Modern Jazz Quartet.

## A LOOK AT LAS VEGAS

Glittering with the icy brilliance of diamonds draping the neck of a high-priced call-girl, the Strip in Las Vegas, Nev., is the insomniac center of music there.

Stretching serpent-like from downtown to the airport, the Strip is a neon vertebral of flashy hotels, motels, and gas stations along which, it would appear, no human being ever has walked; if you move at all on the Strip, you move on wheels.

The big hotels that dominate the Strip—emporiums such as the Flamingo, the Dunes, the Sahara, the Stardust and the Sands—stay in business because of only one thing: human greed. Gambling put them in business, and it is by gambling and gambling alone that they thrive. And gambling keeps thousands of entertainers and musicians employed the year around at salaries ranging from scale to the fantastic sums paid to Sammy Davis Jr., Frank Sinatra, Nat Cole, Vic Damone, and many other headliners.

A cabdriver put it this way: "The only industry here is gambling. Without the craps, blackjack, cards, and roulette, this town would simply go out of business."

In this setting, then, it is understandable that 90 per cent of the musical entertainment there is commercial to the nth degree. Despite a few rare exceptions, working jazz groups have no place in Las Vegas.

But this is not to imply that jazz is dead in the town. In a community harboring a substantial cadre of jazzmen masquerading as pit musicians, there is bound to be some action.

The sessions in the La Vista club on Paradise St. manage to keep the flame burning bright every Tuesday night.

The leader is trombonist Carl Fontana, who employs as cohorts Frank Strazeri, piano, Moe Scrazzo, bass, and Lou Marino, drums. Apart from any

private sessions—constantly going on but kept in the family—the scene at La Vista is just about it.

In 1957, Bill Miller, operator of the Dunes, decided there was little reason for going along with the chronic squareness that pervades the average Strip hotel lounge.

He hired the Count Basie band, and for awhile it looked as if a big-band fad might find favor among the wheelers and dealers. True, Basie had to play for dancing, too, but that seemed a reasonable concession to Baal. A few other big bands followed but to lessening reception, apparently, for very soon there were to be heard there no bands speaking the jazz tongue.

Last year Al Parvin, operator of the Flamingo, took a fling at reviving Miller's gambit. He hired the Louie Bellson crew in a package with singer Pearl Bailey and followed up by bringing into the Flamingo lounge Harry James, who had been revamping till-ready for such a solid berth.

James clicked and still remains there to tickle the big-band fancies of the customers every night except Tuesday.

**One of the more** pleasant surprises for a visiting reporter occurred between 4:30 and 5:30 a.m. in the Flamingo lounge after a group billed as the *Belasco IV Plus I* followed James' final set on a Tuesday morning.

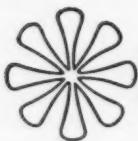
After the customary clowning around with funny hats and tired rock and vocal routines that have come to plague the hopeful lounge-listener, three members of the Belascos took new positions at piano, bass, and drum—and there stood jazz tenorist Phil Urso, wailing happily for the handful of musicians and fans who happened to be partaking of that last drink of the night or that first meal of the new day. Urso blew with assurance and indebtedness to the late Lester Young while his rhythm section tendered noble support.

Closest of the big hotels to the downtown area here is Stan Irwin's Sahara, where the Johnny (Scat) Davis band was playing its closing evening on visiting night and Mel Torme had just begun a six-week stand.

A hale-and-hearty Davis demonstrated that his trumpet chops were as sure as ever as he led an entertaining group comprising Jimmy Nuzzo, tenor and clarinet; Frank Miller, baritone; Harry Stover, trombone; Dick Baldridge, piano; Roger Wernert, bass; Tony Papa, drums, and Cindy Layne and Bob Hall, vocals.

Davis could prove a worthy successor to a team-and-band known as Louis and Keely. His presentation is solidly musical yet combines sufficient zany

(Continued on Page 57)



# THE BOWL FEST

By John Tynan

Commercially, there was no doubt—the first annual Los Angeles Jazz festival in the Hollywood Bowl was a smash success.

Promoters Hal Lederman and Pete Eckstein merrily counted a gross of some \$81,000 for the two-night event, Oct. 2 and 3, and if Friday's house did not come up to expectations, they had little cause to complain. In contrast to Friday's less-than-half-full bowl, Saturday evening brought more than 18,000 persons into the 20,000-seat arena in the Hollywood hills.

Was it a *festival* or merely two successive concerts?

Essentially, this is a question of definition, and there seems little point now in delving into semantics. Certainly, the Hollywood Bowl is far from the ideal location for *any* jazz concert, however loaded with talent. The gulf between performers and audience is virtually unbridgeable.

**Friday's concert** was preceded by a panel discussion moderated by disc jockey Jack Wagner, with Johnny Green, Hugo Friedhofer, Stanley Wilson, Henry Mancini, Bronislau Kaper, and Johnny Mandel on the topic *The Role of Jazz in Scoring Motion Pictures and TV*.

While there were no startling conclusions reached as a result of the spirited exchanges between the composers, it was unanimously agreed that the basic difficulty in utilizing the jazz idiom in movies and television stems from its innate improvisational character, not readily adaptable to a wide variety of dramatic and theatrical situations.

To open the Friday concert, the promoters wisely chose the Machito orchestra, inasmuch as the musical offerings were distinguished more by visual color and showmanship than by more esthetic values. To close the Machito set the Lester Horton dancers—divided variously into duos and trios—provided a stimulating and graphic illustration of the validity of contemporary dance concepts set to big-band jazz.

One could only wish that the jazz quality of the musical backing mea-

sured up to the artistry of the dancing.

When master of ceremonies Billy Eckstine introduced the Cal Tjader sextet, it was obvious that the programming of the concerts would proceed smoothly. Tjader and friends (pianist Ronnie Huett, bassist Buddy Catlett, and drummer Willie Bobo) swung to face the audience on a revolving stage while the Machito band swung out of sight.

**After an opening up-tune with lengthy solos by Tjader and Huett, altoist-flutist Paul Horn, stylishly sporting high-heeled cowboy boots, joined the quartet to play some better-than-average alto on the medium-tempoed *Doxie*.**

Horn has developed a full-bodied, almost earthy alto tone, which, coupled with his technical mastery of the instrument and constantly developing ideas, give him an authoritative voice among contemporary sax men.

The Tjader set closed with a stirring *Night in Tunisia* featuring congero Mongo Santamaria and Horn's flute.

After Tjader, the Hi-Lo's presented a well-balanced set, much as they perform in clubs. Accompanied by bassist Catlett and drummer Bobo, they ran through *Goody, Goody; Life Is Just a Bowl of Cherries; Fascinatin' Rhythm; Small Fry*, and a compelling solo by Clark Burroughs on *Black Is the Color of My True Love's Hair*.

Leader Gene Puerling made some well-chosen remarks on the increasing presence of commercial acts at most of today's festivals, frankly acknowledging by implication the commercial nature of his own group.

The Hi-Lo's revealed that their highly polished yet spontaneous-seeming style has not in the least suffered with the addition of newcomer Don Shelton. Pianist Clare Fisher's arrangements continue to wear well, even after repeated hearings.

**For many in the audience, the high spot of the evening was to be the appearance of Thelonious Monk. He appeared wearing his hat and utterly oblivious to the audience. Accompanied by tenorist Charlie Rouse, bassist Sam Jones, and drummer Arthur Taylor,**

Monk fumbled confusedly through *Misterioso*, in the course of which he abruptly slammed his entire forearm across the keys. Rouse played a long, involved solo with some moments of genuine interest.

As the applause faded at the close of the number, Monk suddenly rose and faced the audience. Then he lurched, staggered to regain his equilibrium, and sat down again without saying a word.

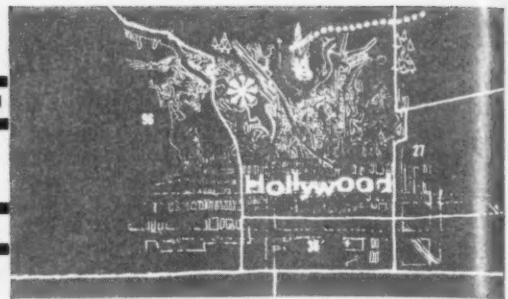
There followed a prolonged period of negotiation among the musicians, presumably to decide on the next number. Rather predictably, Monk launched into *Round About Midnight*, faring a little better on the keyboard than in the previous farce. Rouse managed to get off a good tenor solo despite Monk's confused and disturbing "accompaniment." Jones and Taylor just played time.

Before the final chord had died on *Midnight*, Monk stood up and walked toward the wings without further ado. His men followed and so did intermission. It was Thelonious Monk's first appearance on the west coast. Nobody who witnessed his behavior at the Hollywood Bowl is likely to forget it.

The Count Basie orchestra, which opened the evening's second half, kicked off by leaping into a *Shiny Stockings* distinguished by some fine muted trumpet from Thad Jones. Neal Hefti's *A Bag o' Bones* and Frank Foster's *Who, Me?* followed before Basie went into a long piano and rhythm section introduction to a blues in which trombonist Al Grey displayed his inestimable value to this band. On *Blues in Frankie's Flat*, Marshall Royal's lead alto work and the entire band's control of dynamics was quite outstanding.

Joe Williams, always an audience favorite, delivered a good set of five tunes familiar to listeners—the inevitable *Ev'ry Day*, a slow and soulful *Goin' to Chicago*, a jump-tempoed *It's a Wonderful World*, and *In the Evening When the Sun Goes Down* with brilliant interplay between the singer and Joe Newman's trumpet, and a closing *Hallelujah, I Love Her So*.

It was with unmasked affection, as



genuine as it was gratifying, that Billy Eckstine introduced Sarah Vaughan.

Working with a rhythm section of Fernel Brackett, piano, Red Callender, bass, and Earl Palmer, drums, Miss Vaughan was in top form and showed it in Quincy Jones' lovely ballad, *The Midnight Sun Never Sets* and a humorously effective reading of Jon Hendricks' lyric to *Doodlin'*.

She appears to have developed relatively recently a certain affectation in her onstage manner, ranging from the skittish to the coy and the put-on. This seems to affect her singing, accenting an old weak point—overstyling. But while the lapse in taste becomes uncomfortably obvious, none can cavil at her astonishing musical sense.

**With the late night wind** blowing sheets of music off the stands and a tired audience turning up collars against the chill, the Basie band appeared once again to accompany Eckstine in the night's final set.

He sang a winsome *I Want a Little Girl* and a rocking *Little Mama* from his recent album with Basie. Then, to close the evening, he invited Miss Vaughan to join him in *You're All I Need*.

It was a romantic interlude, with Eckstine's arms wrapped about Sarah until, giggling, she had to stop singing and break away.

After the screwball antics of Monk earlier in the evening, the final note of amour was a fitting closer to what basically was a concert that never really got off the ground.

Shorty Rogers' big band opened proceedings Saturday night with a set of arrangements that adequately displayed the fluegelhornist's whimsy in arranging. The brass section was full and powerful and the rhythm section, propelled by Frank Capp's drums, drove the band along.

It was enlivening opening fare and got the more than 18,000-person audience in a good frame of mind for what was to be the better concert.

New singer Nina Simone, working with drummer Capp and bassist Jimmy Bond, played a set of five numbers, four vocals and an instrumental, that revealed her to be an accomplished pianist with ample technique and the sensitivity to complement it.

Her slow, swinging *Fine and Mellow* was convincing evidence that here is a jazz singer worthy of serious consideration. Her voice is deep and rich and steeped in the tradition of the blues. The encore was, understandably, a rendition of her hit recording, *Porgy*, which she turned into an extremely touching, memorable experience.

Armed with a sure-fire impression of Erroll Garner, George Shearing came

onstage to deliver a round of quips, a lot of bland piano, and a medley of his old hits.

Were it not for drummer Lawrence Marable, who now occupies a permanent slot in the group, it is doubtful that the set would have swung at all. As it was, *Cheek to Cheek* jumped with spunk, as did the final number of the medley, *Jumpin' with Symphony Sid*. In the featured spotlight, congero Armando Peraza raised many a temperature with his exciting playing on *Rondo*.

Master of ceremonies during the early portion of the evening was Frank Evans, jazz disc jockey on Los Angeles' KRHM-FM. Another DJ, Johnny Magnus, relieved Evans to introduce singer Bobby Darin, who was backed by the big crew of Shorty Rogers. The introduction was premature, however. It seemed that Rogers had one more number coming and Darin had to leave the stage while the band socked into *Chances Are*, with an excellent solo by vibist Emil Richards and fair blowing by Rogers and tenorist Bill Holman.

When Darin finally arrived on stage to stay, he tried manfully to generate an excitement that never developed.

Though he sang well and had the audience with him before the close of his set, Darin seemed out of place on Saturday's bill. His medium-up blues, *All Night Long*, had the audience yelling the tag line, but it was an obvious gimmick to secure participation. Under the direction of Darin's arranger, Richard West, the Rogers band wailed through *Mack the Knife* and the fast Latin version of *That's All* with which the singer bowed off.

**With the appearance** of the Swing Era sextet, Saturday night's concert finally got off its feet.

Coleman Hawkins, Ben Webster and Roy Eldridge, backed by Pete Jolly's piano, Curtis Counce's bass, and Frank Butler's drums, provided the spark. They did only two numbers, a fast riff tune and a medium blues, but the audience was yelling for more when they got off.

Hawkins played bitingly on the first number, inspiring Eldridge to follow him and build logically to a series of stratospheric blasts before Webster entered, calm, collected, and dynamically effective.

Drummer Butler, who certainly is not from the swing era but fit in well with his own distinctive modern style, was a dynamo of support. Jolly soloed briefly and made his point. Counce provided the base for blowing.

The second number was testimony indeed to Webster's jazz immortality. His long solo moved thousands to quick applause, applause that was still

crashing down upon the stage after the number ended and the Basie band swung out onstage.

After two opening numbers, during which Al Grey's performance with the plunger had the rest of the sidemen yelling to him to take another chorus, Basie introduced Benny Carter to conduct the premiere of his *Kansas City Suite*. Actually, only one-third of the unfinished work was performed, but it proved worthy of Carter's name.

With Carter directing, the band played four movements—*Miss Missouri*; *Chestnut Street Rhumba*; *Movin'*, and *Rompin' at the Reno*.

Throughout, the composer stressed simplicity and logical construction of moods and images. In the ensemble passages, placement of solos, and, above all, in the utilization of Bill Basie's unique approach to the piano, this characteristic was evident. Carter's suite is Kansas City. Perhaps not the KayCee of today, but certainly evocative of great sounds and trends of yesteryear that apply with utmost validity today.

Before Joe Williams returned, the band followed its performance of the Carter work with a roaring *Whirlybird*. This marked the second night of that tune's performance, and the difference in spirit and pure funk was marked. Clearly, the Basie band was on fire now and the audience knew it.



Basie, Vaughan, Eckstine

**The rest of the night** belonged to big Joe. He opened with the standard *All right, Okay, You Win*, the band cooking behind him, and followed up with a slow, mean blues about (naturally) a woman, *Cherry Red*.

Joe took *The Comeback* faster than usual, and Frank Wess jumped in for his only solo of the two nights, a slashing, uninhibited romp.

With that, Williams attempted to bow off, but the whooping audience would have none of it. He sang an encore by acclamation. It was *Smack Dab in the Middle*, and Joe obviously was having a splendid time. So was the audience. They recalled him for the final—and logical—encore, *Ev'ry Day*. Joe wailed mightily . . . the departing crowd thundered applause . . . and the first annual jazz festival in Los Angeles (next year it will be held in June) romped to a happy close. ■



If sharp ears were the greatest asset one could have at Monterey this year, there was plenty for the eye, too, as these camera impressions attest. With modest manner, festival general manager Jimmy Lyons steps up to the microphone to announce one of the works to be played during one of the two afternoon concerts. At the top of the second column, guitarist Charlie Byrd is in the process of astounding the audience with his work. He was one of the hits of the festival, as was Woody Herman (below Byrd) who is seen embarking on a stomping chorus. The band Herman organized for the festival included many ex-Herman sidemen, including Zoot Sims, immediately behind Herman. At the top of the

third column, bassist Percy Heath pauses for a cigarette during a rehearsal. Below him, a pattern of light and shade on the festival's midway, where paintings, sculpture, and photography were on display. The deceptive figure in the foreground is a modernistic metal sculpture of a seated trumpeter; hanging overhead are brightly-colored metal discs. At the right, Annie Ross is obviously having a ball as she claps time onstage. Finally, below, the two men who were the moving force behind the festival music: composer, conductor and Metropolitan Opera French horn player Gunther Schuller, and pianist-composer John Lewis, seen as they discuss a score at rehearsal.

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# THE MONTEREY FESTIVAL

this one was for jazz

By Gene Lees

The Spaniards settled the Monterey peninsula in the early 18th century, the Yanquis captured it in 1846, John Steinbeck took it as his literary domain in the late 1930s, and jazz established a beachhead in 1958.

But not until the end of this year's Monterey Jazz festival was it clear that jazz had completed its conquest, to become the top-most layer in the laminated culture of that sun-swept piece of the Pacific coast.

As Lambert-Hendricks-Ross sang repeatedly during the festival,

*It's a long, long way from the levee  
To this Monterey festival stage.*

*But we're glad jazz music has made it  
And it's finally comin' of age . . .*

Nothing, in point of fact, ever has demonstrated the growing maturity of jazz as much as this year's Monterey event. And if some of the agonies and problems that the art form faces were on clear display, that was a justified part of it, too. Just as L-H-R have left other jazz vocal groups far behind, Monterey this year made previous jazz festivals look like grabbags, musical potpourris that do not compare with the smoothly purposeful and thought-

provoking Monterey festival.

There were no displays of drunkenness, excepting that of a North Beach playwright in a red shirt, who tried to get onstage to sing and was hustled out of the park before he or the audience knew what happened.

The audience was well behaved, though enthusiastic, and orderly in their comings and goings.

The performances started and stopped right on schedule, or at the worst a few minutes off it, so that there was only a few minutes of waiting between acts, and sometimes only seconds.

The days were sunny, the nights cool.

So smoothly was the festival co-ordinated that the performances were timed to fit the take-off schedule of aircraft from nearby Monterey airport; the cue sheet had been worked out to fit the Civil Aeronautics Board schedules, so that planes went over only while someone was talking (and could stop until the noise was gone), rather than during the music. Only on two occasions were performances drowned out by planes: the Oscar Peterson trio's music

was obliterated for about eight bars, and Woody Herman's Monterey Festival orchestra caught it once. The U.S. navy had agreed to keep its planes away from the Monterey fairgrounds, where the festival was held, and lived up to its promise.

Indeed, that was the secret of the festival: what went on before it was as important as what occurred onstage during its three days.

Monterey's police chief, Charles D. Simpson, himself a jazz fan, held briefing sessions, chalk talks, and finally a dress rehearsal with his men. Then, to assure the smooth handling of crowds, he used telephones and walkie-talkies to co-ordinate the men.

The same sort of preparation went on musically.

Monterey was a fully prepared event. The musicians began to arrive a week early. By the preceding Tuesday, John Lewis, music adviser to the festival, and Gunther Schuller were in hard rehearsal with the specially organized Monterey Brass ensemble (which at times involved the entire Modern Jazz Quartet, plus harp, bassoon and flute)

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to smooth out performances from challenging arrangements contributed by J. J. Johnson, Jimmy Giuffre, Ernie Wilkins, Benny Golson, Schuller, and Lewis. Lewis reportedly told a festival official, "There are too many of my works on the program. It's embarrassing."

If Lewis was embarrassed by the quantity of his works, he had no cause for embarrassment about the quality. And it was the performances, on Saturday and Sunday afternoon, of these and other modern compositions that set the tone and formed the backbone of the festival.

For during these two programs, jazz artists whose interest and inclinations are running toward formal composition got a chance they might not otherwise have had to hear their works performed. What is more, they brought to the attention of the audience one of the directions that jazz may take.

This is not to imply blanket approval of the works. First of all, many of them were not jazz—and, according to some of their creators, were not meant to be.

This was formal composition, and its advantages over most contemporary composition from the "classical" tradition was the vitality, the living juices, that it drew up from its roots, which were in almost all cases firmly planted in the rich soil of jazz.

Nonetheless, these works were not all as original as an audience obviously unfamiliar with contemporary classical composition seemed to think. The techniques were in many cases directly derivative from contemporary classical music, which is not to be lamented, and so were the sounds, which is.

Giuffre contributed *The Pharaoh*, which, according to Lewis' introductory remarks, was partly inspired by a feeling of the composer that he lived in Egypt in a previous life. The work itself, which had the flavor of an extended fanfare, was performed by the brass ensemble under Schuller, as were the other heavy compositions.

J. J. Johnson's *Poem for Brass Ensemble* and *Turnpike* provided some of the most arresting moments of the Saturday concert, with the composer playing some of the best of his precise, controlled trombone.

**But perhaps the best of the compositions was Lewis' *Three Little Feelings*, a three-movement work of greater stature than its title would imply.**

Schuller's *Symphony for Brass* and *Midsummer* also added to the importance of the occasion—which was already of sufficient weight and significance that Monterey high school students who attended the two afternoon concerts were given credit for it in

their music appreciation course.

(Two works scheduled for the Sunday program, Andre Hodeir's *Ambiguities I* and Werner Heider's *Sonatina*, were not performed because Lewis and Schuller felt there was insufficient time to give them the rehearsal they deserved.)

The disturbing factor in these "hybrid" performances of jazz and classical music (Lewis himself used the term) was the sense that jazz is being pushed, that the intellects in it are straining to find forms into which to fit it, even borrowed forms, rather than helping jazz to find its own forms.

The analogy that no one should forget is that in zoology hybrids are sterile.

Lewis, who worked tirelessly before and during the festival, insisted on as near flawless performances as possible. He insisted also on responsible behavior from the musicians, including promptness in arriving for rehearsals and performances (he chewed out Count Basie because the band was not on time for one performance). Lewis was the soul of the festival. And if he was its soul, composer-critic-conductor Schuller was its brain, stage manager Paul Vieregge its muscles, Woody Herman its right arm, and Lambert-Hendricks-Ross its tongue.

**Vieregge was responsible for the precise execution of the timetable, which he had worked out with the festival general manager, Jimmy Lyons, the sensitive onetime disc-jockey for whom Monterey represents the fulfillment of a 10-year dream.**

Herman had organized a band specially for the festival. Its brilliant personnel included Zoot Sims, Richie Kamuca, Med Florey, Don Lanphere, and Bill Perkins in the saxophone section; Conte Candoli, Ray Linn, Bill Chase, Frank Huggins, and Al Porcino, trumpets; Si Zentner, Urbie Green, and Bob Smiley, trombones; Mel Lewis, drums; Monte Budwig, bass; Vic Feldman, vibes, and Charlie Byrd, guitar.

Byrd provided a first for the festival—and some of the most exciting playing to be heard during the event.

Working sometimes with the Herman band and sometimes solo, Byrd—the Washington-based musician who plays both classical and jazz guitars—unveiled a revolutionary new amplifier, one that will work with gut or nylon strings. It makes possible the application to jazz of classical guitar techniques—impossible with previous amplified guitars, the steel strings of which would break a classical guitarist's nails in no time. This new amplifier also projects a "pure" guitar tone, not the electronic tone of previous amplified guitars.

Thus, at Monterey, Byrd was able to

play selections from the literature of classical guitar and then, without breaking stride or technique, go into an Ellington medley that included a haunting *Mood Indigo*, which moved into a *Take the A Train* with an astonishing earthy swing.

Byrd, sitting there in the rigid formal position of the classical guitarist, looking like anything but the sensitive and extremely gifted musician that he is, and pushing out his brand of driving jazz with his startling new amplifier, was one of the hits of the festival.

Oscar Peterson was another of them. Turning up on Sunday with a raging case of flu and a fever of 102, Peterson went out and smiled and swung his *Golden Striker* and broke it up. Oscar has swung harder, but this was still highly superior playing, and in bassist Ray Brown and drummer Ed Thigpen, he has two of the most potent living exponents of their instruments.

Basie, too, was a hit of the festival, playing in standard driving Basie fashion.

Ernestine Anderson pulled off the interesting trick of irritating the musicians she worked with, for her ill-prepared performance, and knocking out the audience, which never noticed the uncertainty.

Miss Anderson, who was working in San Francisco, hurried down to the festival without giving the musicians a chance to rehearse, handed out arrangements not tailored to the instrumentation that was there, and thus forced the musicians to sight-read the whole performance. Said one bugged musician afterwards: "Man, she made us look bad. She'd turn around and say to us, 'Take it out, take it out.' And how the hell could we take it out when we were in the middle of a chorus?"

The audience never noticed. They loved her.

**They also loved Sarah Vaughan.** Miss Vaughan's taste is a sometime thing. Some nights she has it, other nights she doesn't. This was one when she didn't. This singer, who once had no stage manner, was all manner at Monterey. She was playing the Coy Little Girl. Backstage, some of the performers were embarrassed by it. Out front, the audience was gassed by it.

What neither view took into account is that Miss Vaughan uses an astonishing technique to pull these squirmers off. While wiggling in the seat in discomfort at the cloying sounds, one can be simultaneously electrified by the skill that it takes to accomplish them. It is curious.

Other than these, there were no bad performances at Monterey. The Chris Barber traditional band from England, while not this writer's cup of tea, per-

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formed its appointed tasks well.

Lizzie Miles, with Burt Bales at the piano, sang some of her material in Creole French.

The George Lewis band provided more or less authentic traditional jazz, and Earl Hines performed with a trio that comprised Vernon Alley, bass, and Mel Lewis, drums.

Monterey was something of a comeback for Hines, one of the most influential pianists in the history of jazz, who has in recent years been relegated to the obscurity of a San Francisco Dixieland band. Deliberately, Monterey officials put him in a trio. Hines played superbly, astonishing the younger musicians and leaving bassist Alley to make the admiring remark, "Man, half the time out there, I didn't know what that cat was doing."

The Modern Jazz Quartet turned in a performance that was not up to their standard, possibly because the group's members had been working hard on other facets of the festival.

The Cal Tjader quartet turned in a very good performance, and later, when with bongo drummer Mongo Santamaria they were backed by the Woody Herman band, they stopped the show with exciting Afro-Cuban playing.

**One of the most** stimulating performances came from Ben Webster, Coleman Hawkins, and Ornette Coleman. This was a study in contrasts, with Webster and Hawkins embodying the virile tradition of jazz and Coleman hinting at another and esoteric direction that may be in its future.

Various musicians and writers-on-jazz at the festival admitted that they did not understand what Ornette was doing, though how many of them would admit that publicly is questionable. Ornette frankly puzzled this writer, which state of mind usually calls for the adjective "controversial." That he truly is. Yet whatever it is that he is doing on his plastic alto, his work with Webster and Hawkins was intensely exciting.

One of the things that kept this variety of music from seeming like a disconnected series of group performances was Lambert-Hendricks-Ross, who tied

the whole festival together in a solid package with their sung introductions to most of the acts.

Using lyrics written by Jon Hendricks, the trio gave appropriate description of the performers before they went on, and then, in those portions of the program where they were functioning on their own, had the audience in their hands. One might argue that there was too much L-H-R at Monterey, but they did a brilliant job of their singing emceeing.

That, then, was Monterey. It had many memorable sidelights, including beat poets reading their words on the midway, Count Basie's shot-from-a-cannon expression when Annie Ross let out one of her high-note blasts, and the tears of Jimmy Witherspoon's mother.

Witherspoon, the blues singer who dominated the Friday night program, said that his mother, who was in the audience, had never heard him sing in person. It was against her religious principles to go into night clubs or bars. Thus, she had heard him only on records. Monterey officials induced her to come to the festival, saying that its atmosphere would be a far cry from bars and night clubs.

After hearing her son achieve a huge success, she went backstage and sobbed with joy. Witherspoon joined her in tears.

**There was a festive atmosphere**, provided by exhibits of paintings, photography, and sculpture and by the concessions operated by such organizations as the Kiwanis club, at which were sold corn on the cob, hotdogs, and souvenirs.

One booth—and only one—sold beer. The demand for it did not seem particularly heavy, and there was none of the college-aged rowdyism that has characterized a number of the other jazz festivals this summer. Their attendance had not been solicited, and the nature of the program at Monterey was likely to discourage the attendance of all but those whose affection of interest in jazz is very strong—and encourage the attendance of those whose interest is sincere.

When it was over, general manager Lyons—a soft-spoken man with short-cropped gray hair and dark-rimmed glasses—found that attendance had been a comfortable 25,000 (just about the figure he had wanted), the gate was \$95,000, and that it was time to start making plans for next year.

Part of the profit will go to pay for scholarships in jazz music at Monterey Junior college. Helping to finance these scholarships will be some of the profit derived from food and drink concessions. The revenue from these concessions is split by the sponsoring charity groups and by the festival. The other part of the nonconcession profit will go to set up a capital operating fund, so that next year, instead of having to borrow from Monterey businessmen to finance the festival, Lyons and helpers (many of whom are unpaid) will be able to finance the festival directly. It will remain a nonprofit organization, but it will now be self-perpetuating.

Lyons and his co-workers were not jubilant in the days immediately following the festival. They were exhausted. All had worked literally night and day, and as word came of the tremendous enthusiasm of the musicians and of the audience, the most any of them could manage was a gentle smile.

Lyons' description of the festival's purpose thus came out in half-completed phrases and short takes:

"It's to attract people to an area I dig . . . to further the education of young musicians . . . to develop the public interest in good music . . . to create . . . to give jazz more stature and advance it as an art form. That's what we were hoping for last year when we started. This year I think we did it. Monterey is such a beautiful place to hold a festival."

And indeed it is. Said alto saxophonist Paul Horn, as he looked over some of the gorgeous seascape near the festival grounds, "It's a gas."

Said Zoot Sims, looking at some of the wildly twisted dwarf palms that dot the coast, "Living driftwood."

Said Hollywood drummer Mel Lewis, "It was a ball to play. It was really devoted to music. I wouldn't have missed it for the world."



November 12, 1959 • 23

# OUT OF MY HEAD



By George Crater

. . . as I was saying . . .

I thought I'd heard everything in the way of jazz backgrounds in television, until the other night. While trying to find a liver-bile commercial (I dig the sound of the fat globules getting messed up), I happened upon an unnamed western. On the screen you saw the usual cast, with the usual scenes, and the usual dialogue—but with some swinging vibes, guitar, horn and walking bass in the background. At this point I began to believe that Shorty Rogers is doing a jazz score for a Tarzan movie.

I believe it so much I'm sick.

But there's a consolation. With this new trend, jazz has definitely gained something. At least Tarzan is a good guy . . .

If they're going to put jazz backgrounds in westerns, maybe we should write the producers, giving them suggestions for appropriate music for the various scenes. Like\*

1. Lynching scene: *It Don't Mean a Thing if It Ain't Got That Swing.*
2. Stampede scene: *Freeway.*
3. Entering saloon scene: *It Don't Mean a Thing if It Ain't Got That Swing.*
4. Rustling scene: *'Round About Midnight.*
5. Chuckwagon scene: *Home Cooking.*
6. Showdown in the street in front of the Golden Nugget saloon scene: *Now's the Time.*
7. Fistfight inside the Golden Nugget scene: *It Don't Mean a Thing if It Ain't Got That Swing.*

You know, Gerry Mulligan's going to have a terrible problem if he makes it big in Hollywood and becomes a successful movie star. How are they going to construct a swimming pool in the shape of a baritone saxophone?

I've tried, but I'm sorry, I can't go any further without commenting on last issue's *Out of My Head* and some of Mr. Gitler's comments about me. First of all may I say *Et tu, Down Beat?* I imagine my next vacation will bring about a guest column by Pee Wee Marquette . . . or possibly Nick Kenny. But let's get on to *Amateur Night in the Composing Room*.

The first error I'd like to correct is that of the identity of my father. He was not the famous Judge Crater, although my father also disappeared about that time.

(\* The word "like" used courtesy of Lenny Bruce and Fantasy Records.)

We later found that he had gone to Europe to study fencing, and that's more than we can say for the judge.

In regard to my vacation: I was nowhere near Secaucus, N. J., and, as a matter of fact, I never intend to be in the foreseeable future. I haven't seen *North By Northwest* and I don't intend to. My profile is already carved on Mt. Rushmore: I'm the one next to Washington. On occasion, I do make brief appearances at Junior's and Charlie's charming little spots—usually to make a phone call or two. As far as I know neither Junior nor Charlie have flipped anything for me, and Joe Harbor wouldn't have me for the world. In turn I ask: Mr. Gitler, is there any truth to the rumor that you frequent the White Rose Grill and Bar on New York's 42nd Street?

No truth to the rumor that Bill Coss is taking over for Gene Lees while he goes on vacation . . .

Zoot Finster, co-leading a group with Prez Glick on the *Jazz in the Raw* tour, was stricken with a severe cold and is resting comfortably at the *Blue-as-Ice Nudist Colony* in Fairbanks, Alaska. Miles Cosnat, new trumpet star from Sidney, Australia, is filling in for him . . .

I don't know what we're going to do with Mort Sahl. First the Paar show, then *What's My Line*, and then a spectacular! I guess the next step is a commercial showing Mort running up the steps of Lenny Bruce's house yelling, "Look, Mother, no cavities!!" (Editor's note: You had to be there . . .)

. . . he didn't ever cover the typewriter . . .

## deebee's scrapbook #23



"Do you come to these festivals often?"

ED SHERMAN



# DO-IT-YOURSELF COMES TO HIGH FIDELITY

save money using hi-fi kits

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The do-it-yourself trend has been heavy in the fields of boating, photography, sports cars and home workshops. In the high fidelity field this trend has taken the form of building one's own reproduction system by the use of prepared kits. Hi-Fi kits are so popular today that the biggest manufacturer in the entire high fidelity industry is a kit maker, the Heath Company of Benton Harbor, Michigan.

Several years ago the only kits were for audio amplifiers. These were followed by kits for radio tuners, especially FM tuners, and then kits began to appear for putting together loudspeaker enclosures, for turntables, transcription tone arms, tape recorders, and even a kit was devised for assembling a record changer.

The only requirements necessary to put a kit in the form of a finished product are the ability to read and follow straightforward instructions and to be able to solder two wires together properly.

The easiest kits to assemble in the shortest time are, in order; tone arms, turntables, speaker cabinets, power amplifiers, preamp units, FM tuners, complete all-in-one (integrated) amplifiers, and finally the complicated FM-AM stereo tuners.

It is well here to briefly review the different parts of a high fidelity home music system in order to identify exactly what the various kits do in a system. There are three basic units, which are sub-divided as follows:

1. Signal sources
  - a. Phonograph changer—turntable and arm
  - b. Radio tuner—FM or FM-AM
  - c. Tape recorder/playback machines
2. Amplifiers
  - a. All-in-one unit or separate pre-amplifier
  - b. Power amplifier

### 3. Loudspeakers

a. Includes one or more driver speaker units plus the cabinet or enclosure housing the drivers. (The main purpose of the enclosure is to let the bass driver (woofer) perform its job at the low end of the sound range most efficiently.)

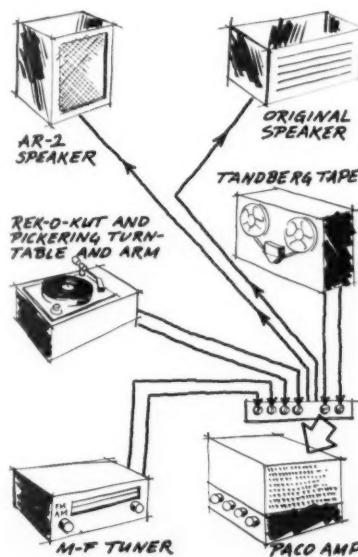
There are four different electronic kits which one may build, as well as assembling one's own loudspeaker system, phonograph or tape recorder. The four electronic kits are radio tuner, preamplifier, power amplifier and all-in-one complete amplifier. These vari-

records? Money-wise you'll find that you can save from  $\frac{1}{3}$  to  $\frac{1}{2}$  the usual cost of an amplifier or tuner by building a kit. The simplest amplifiers can be gotten from kits which do not have factory assembled counterparts and these kit makers offer an additional savings. The chief advantages of building from kits are (a) saving money, (b) learning electronics, (c) an absorbing hobby whose end-result is useful, (d) a fine method of sharing with a youngster something that will be valuable to him the rest of his life.

Kit makers supply detailed step-by-step instructions and it is worthwhile to work slowly and carefully. They also furnish large pictorial diagrams (usually life size or larger) showing exactly where everything goes. Diagrams and instructions are often so exact that either alone would suffice for putting the kit together. When you have both it is almost impossible to go wrong.

If you feel you are "all thumbs" it is a good idea to start with putting a tone arm or loudspeaker kit together as a confidence-builder. These mechanical kits can usually go together in far less time than an electronic kit (tubes, resistors, and capacitors) for a tuner or amplifier. The speaker kit is probably the easiest, although it does not save money, to assemble. The wooden enclosure is already assembled and it is only necessary to mount the speaker drivers inside with screws.

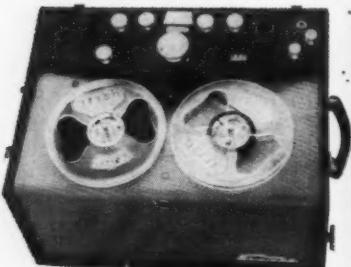
There are innumerable kits available for assembling loudspeaker systems. Those which provide the most substantial savings have the enclosure knocked down flat, but it is ready to be put together with screws and glue. Many enclosures are available that do not require you to buy driver units from the same manufacturer. However, for the beginner it is better to buy the driver units from the manufacturer of the enclosure as it usually makes for



ous amplifiers are made up either for one channel or both stereo channels on one chassis.

When undertaking your first kit-building project it is well to first determine what your finished system is to be like. Is it to be primarily for FM radio programs or intended for playing

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better results. Salesmen in the better high fidelity shops can often advise the best combinations of cabinets and speaker drivers which work well together.

For the purposes of this article the author started a project, which when completed will provide a complete tape-phonograph-radio stereo system. Everything is assembled from kits with the exception of the phono pickup cartridge.

The units to be included in the system are: Loudspeakers—Heathkit AR-2s (company is now under license from the inventor, Edgar Villchur of Acoustic Research, Inc., to produce one model of his revolutionary acoustic suspension speaker as a kit) \$69.95



Rek-O-Kut turntable prior to assembly (35 minutes). Nine pieces, not counting nuts, bolts and wood base. Costs \$39.95. Turntable is belt-driven.

each; Tuner—Lafayette St-500, \$74.50; Amplifier — PACO SA-40, \$79.95; Turntable—Rek-O-Kut K-33, \$39.95; Arm-Components, \$19.50. The total expense comes to \$283.85. Equivalent units already assembled would come to about \$430.

The two easy units were the Components transcription arm and the Rek-O-Kut turntable. Each went together in about one half hour, using only a screwdriver, and it worked perfectly after assembly.

Assembling the Rek-O-Kut turntable kit required putting together nine pieces, not counting the nuts, bolts, and other tiny hardware. The pieces dropped into the wooden base and were secured to the motorboard by five small wood screws. The thin fabric belt was placed around the turntable and the motor pulley, the cord was plugged into the wall socket, and the switch turned on. No soldering of the wiring or even electrical tape was needed as Rek-O-Kut supplied "wire nuts" which screw read-

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Turntable partially assembled. Piece in front is machined for turntable main shaft. Decorative cover is right of well. Platter is at rear, showing shaft.

ily over the only three wire connections keeping them secure and safe.

The instructions called for the placing of an electric light near the turntable for watching the small disc lines (stroboscope) in the center of the heavy aluminum turntable. The lines were moving ahead slowly, indicating that the platter was going a little fast. There were two screw adjustments which were made and the lines steadied down. The cover over the motor pulley and belt assembly was then placed in position.

Next two holes were laid out for the arm, a Pickering Stereopoise with its own stereo cartridge. One hole was for the arm's main post, while the other was for the arm rest. A convenient small brush is carried on the arm rest so that it dusts off the stylus every time the arm is moved off or onto its rest.

The PACO 40-watt stereo amplifier was a more complicated proposition,



Well has been screwed to right rear of metal motorboard (near center of base). Motor is now suspended under motor board. Belt is approximately in position, waiting for turntable.

since it had a larger number of parts. The kit included a large instruction manual which was extremely clear and the work of assembling went forward without a hitch.

(Ed. Note—Due to space limitations this discussion of kit construction had to be divided into two parts. The second part will appear in the next Stereo News section of *Down Beat*. The same issue will also list other

electronic kits for tuners, preamplifiers and amplifiers.)

The following companies are currently making kits for turntables, arms, and loudspeakers, and market them in all the better high fidelity shops:

Components Company, Denville, N.J.—turntables and arms.  
Gray Research, West Hartford, Conn.—turntables and arms.  
Rek-O-Kut, Inc., Corona 68, N.Y.—turntables and arms.



Complete high quality stereo phono system. Turntable is Rek-O-Kut kit, K-33, arm is Pickering Stereopoise. Amplifier is PACO SA-40 dual 20-watt kit. Stereo speaker are Weathers Bookshelf units, shown near each other here purely for photo. Pickup and speaker will be replaced by kit units later.

Thorens Company, Garden City, N.Y.—turntables.

Weathers Industries, Barrington, N.J.—turntables.

Allied Radio, Chicago 80, Ill.—Speakers and cabinets.

Artizans of New England, Sherman, Conn.—equipment cabinets.

Electro-Voice, Inc., Buchanan, Mich.—speakers and enclosures.

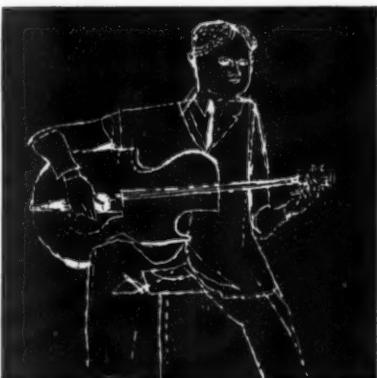
EICO, Inc., Long Island City 1, N.Y.—speakers.

Heath Company, Benton Harbor, Mich.—speakers and equipment cabinets.

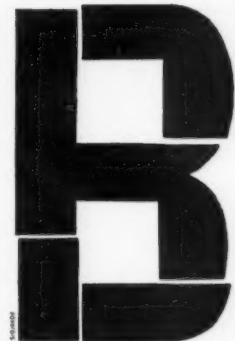
Jensen Manufacturing Co., Chicago 38, Ill.—speakers and enclosures.

Lafayette Radio, Jamaica 31, N.Y.—speakers and enclosures.

University Loudspeakers, White Plains, N.Y.—speakers and enclosures.



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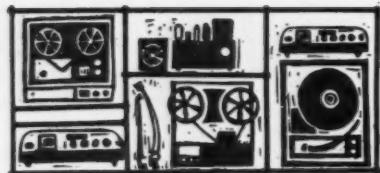
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# STEREO SHOPPING WITH JOHN HAMMOND

By Charles Graham

It has been a couple of years since John Hammond, critic, writer, and recording executive, converted his record reproducing equipment to stereo.

Hammond had been using high fidelity components that had been custom-built for him in the early 1940s. He added a separate power amplifier and a new AR-2 loudspeaker to supplement the equipment he already had and also put in a Tandberg tape recorder for stereo tape playback.

This setup had the disadvantage of complicated switching between manual and stereo tape to his monophonic phonograph.

He finally decided it would be worthwhile to incorporate all the electronics for amplification into one stereo control amplifier. This decision was made easier by the fact that his original power amplifier had 13 years of continuous service and was beginning to show it.

**Hammond listened** to a number of units in several high fidelity equipment showrooms. When he decided to test some components, he took along a copy of the Vanguard Records release *From Spirituals to Swing*. This recording had been made at the first Carnegie Hall jazz concert in 1938 and had been arranged by Hammond at the time. He was eager to hear the reproduction of the concert on different systems.

He liked the compact Scott 299 stereo amplifier, a dual 20-watt unit with separate bass and treble controls for each channel, but when he heard how flexible the PACO SA-40 ampli-



fier was with its speaker selection switch, he was sold immediately and happily announced, "That's the one. I've always wanted to hook up a second speaker system in the den."

It had been explained to him that this could be accomplished with any amplifier by using a small switch mounted conveniently near the amplifier. But there were other features of the PACO that appealed to Hammond, among them the stereo reverse switch, which allows for immediate channel switching.

He also wanted to get a stereo tuner to pick up some of the numerous live stereo broadcasts over New York City radio stations. For this, he selected the Madison-Fielding FM-AM tuner.

Since he had experienced good sound reproduction for several years using a mono Pickering tone arm and car-

tridge, he decided on a Pickering stereo poise arm and cartridge.

Hammond's new stereo system was put together in about 45 minutes, using his old loudspeaker and the Tandberg recorder. It took another 20 minutes to mount his new Pickering arm-cartridge.

One channel of the PACO amplifier feeds the old speaker, which has a heavy infinite baffle with two RCA 10-inch theater speakers in it, while the other stereo channel feeds the Acoustic Research AR-2 speaker.

It is possible to select FM, AM, stereo broadcast, monaural or stereophonic phonograph and monaural or stereo tape at the flick of a switch.

The channels can be flipped with the same switch on the amplifier, and either side of any stereo program can be fed into both speakers.

It is also possible, with the same switch, to feed any monophonic program, whether it be radio, phonograph disc, or tape, to both speakers or to either one individually. The tone controls for each channel are independent of each other. This makes four separate tone controls available, two on each bass and treble.

**Hammond hasn't** decided whether to have the new amplifier and tuner built into the original cabinet. He was considering the idea of putting everything on the bookshelves, which holds many test pressings and rare records that would make a record collector jealous.

There are test pressings from Billie Holiday's first recording date as well as records from Bessie Smith's last recording date among those items on the shelf. ■

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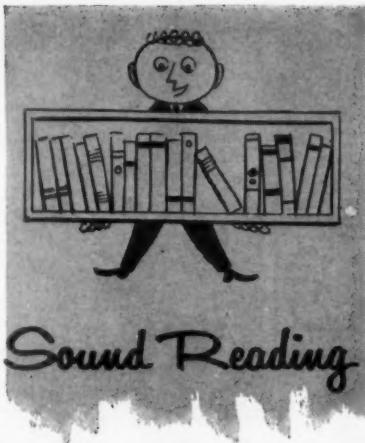
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(Ed. Note: Following is a list of current manufacturer literature in the stereo and high fidelity field. If you wish to receive any of it, indicate your choices and mail to Stereo, Down Beat, 205 W. Monroe St., Chicago 6, Ill. Enclose remittance where a price is designated.)

Allied Radio: 444-page catalog parts, tubes and hi-fi equipment ..... Free

Ampex: Custom Series brochure on Ampex hi-fi components. Various combinations. Explains stereo..... Free

Apparatus Dev. Corp.; FM station list and FM antenna catalog ..... 25c

Bogen: Understanding High Fidelity—a 48 page book on stereo components ..... 25c

EICO: Kit Catalog 459. 20 pages of high fidelity kits, test and amateur radio kits.. Free

Electronic organs: Build it at Home—how to save 50 per cent of the cost of assembling your own organ. Booklet, Electronic Organ Arts ..... Free

GE: 15 Minutes to Stereo—A Basic Guide to stereo; 24 pages, including glossary of terms ..... 25c

Granco: eight-page folder on FM and FM-AM radios, consoles, table models, tuner... Free

Heathkit: Heathkit Hi-Fi. 28-page catalog of all Heath tuners, amps, enclosures.... Free

Lafayette: Catalog 590. 260 pages, including kits and components ..... Free

Musicraft Organs: Build-it-yourself electronic organ. Eight-page booklet describing organ kit; takes 40 hours to build ..... Free

Scott, H. H. Co.: Catalog of Components. 20 pages ..... Free



Urbie Green in Action by Charles Stewart

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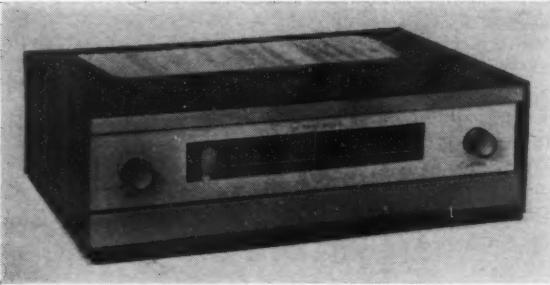
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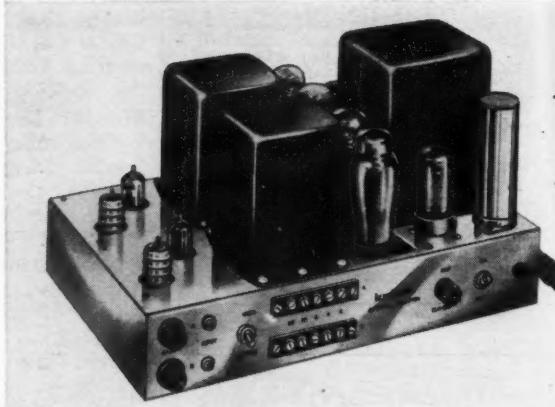
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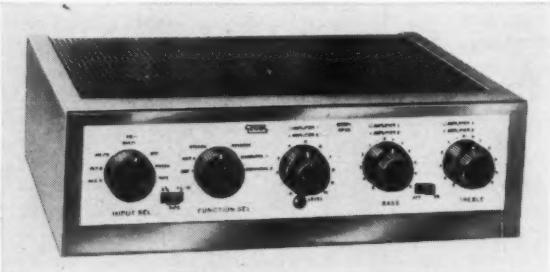
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Grommes 101GTK Pre-aligned FM tuner kit. Electronic Tuning Eye, AFC, sensitivity better than 1 microvolt. Pre-wired "Standard Coil" drift free tuner assembly. Matches 20LJK Amplifier Kit. Need only screwdriver, long nose pliers and soldering iron to assemble. Audiophile net, \$59.50.



Allied Radio's 60-watt Knight-kit power amplifier. For high power systems. Stereo requires two separate power amps. Complete with tubes and instructions, model 60W, costs \$84.50. Cover available.



EICO integrated amplifier, AF-4, is economy way to high class stereo. Four watts per channel. Kit \$38.95; wired, \$69.95.



Audax (Rek-O-Kut) stereo tone arm kit KT-12, costs \$15.50. Longer model for playing up to 16-inch transcriptions costs \$18.50. Extra heads for plugging in other cartridges cost \$4.95. Weight adjustment is at rear.

30 • DOWN BEAT



Rek-O-Kut turntable kit, K-33H, is similar to lower priced unit with standard motor (K-33; \$39.95), costs \$49.95. Shown here mounted on base (\$19.00) with Rek-O-Kut arm. Base or mounting board may be built from plans supplied with all turntable kits.

meet



## Jimmy Giuffre, explorer - adventurer

Verve's newest creative find... Jimmy Giuffre, composer-musician who would rather invent than carry forward tradition. An arranger who can "hear like mad," he has a penchant for taking things he hears and really putting them to work. Jimmy plays several instruments with authority; is truly exploratory in his music. His writing continually shows a marked increase in freedom, always growing more adventurous harmonically and rhythmically. "He's so interested in everything around him that he's just got to keep on growing," explained a fellow musician. It's this exciting growth that will continue to be documented on VERVE RECORDS!



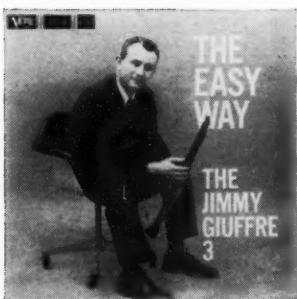
MG V-8311, \*MG VS-6045  
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DOWN

## BEAT'S ANNUAL MUSIC POLL



Hall of Fame Member Glenn Miller

### LAST CHANCE TO VOTE!!

The ballot appearing below provides your last chance to vote in this year's *Down Beat* reader's poll.

The ballot, which was in last issue as well, appears only twice. Readers therefore are urged to support their musical favorites. If you used the ballot in the last issue, do not vote again; duplicate ballots will be disqualified.

*Down Beat's* Readers Poll, because of its seniority and because of the musically well-informed level of the magazine's readership, is the most important of reader polls. As such, it has great importance to musicians. And more is involved than a matter of pride; the poll has a direct influence on a musician's earning power.

Therefore, consider choices seriously. Since the ballot is secret, and no one is looking over your shoulder as you fill it out, vote as you feel about the artists, not as you think you *should* feel. Give a true expression of your tastes, rather than bow-

ing to the dictates of hipsterism by voting according to fads.

On the ballot forms are the names of seven men who are not eligible in any category of the poll. They are elected members of the *Down Beat* Hall of Fame. The Hall of Fame serves two purposes:

It gives permanent recognition to men who have had the greatest importance in the development or dissemination of jazz; it removes them from competition with younger and deserving artists who would not have a chance against the enormous reputations of these men.

There is one revision in this year's ballot form. The arranger category has been changed to read "arranger-composer." This takes cognizance of the growing importance and significance of original jazz works.

The ballots will be tabulated by an independent auditor. The results will be published in the Dec. 24 issue of *Down Beat*, on sale Dec. 10.

## DOWN BEAT'S → 23rd ANNUAL MUSIC POLL

Send only ONE ballot: all duplicates are voided. Do not vote for deceased persons except in the Music Hall of Fame category.

### ★★★★★ ALL-STAR BAND ★★★★★

- Trumpet \_\_\_\_\_
- Trombone \_\_\_\_\_
- Alto Sax \_\_\_\_\_
- Tenor Sax \_\_\_\_\_
- Baritone Sax \_\_\_\_\_
- Clarinet \_\_\_\_\_
- Piano \_\_\_\_\_
- Guitar \_\_\_\_\_
- Bass \_\_\_\_\_
- Drums \_\_\_\_\_
- Vibes \_\_\_\_\_
- Accordion \_\_\_\_\_
- Flute \_\_\_\_\_
- Miscellaneous Instrument \_\_\_\_\_
- Arranger-Composer \_\_\_\_\_

### ★★★★★ FAVORITES OF THE YEAR ★★★★★

- Jazz Band \_\_\_\_\_
- Dance Band \_\_\_\_\_
- Instrumental Combo (3 to 8 pieces) \_\_\_\_\_
- Male Singer \_\_\_\_\_
- Female Singer \_\_\_\_\_
- Vocal Group \_\_\_\_\_

### ★★★★ PERSONALITIES OF THE YEAR ★★★★★

(Name the person in each category—this can be a group, singer, leader or instrumentalist—who showed the most consistently high level of performance during 1959.)

- Popular \_\_\_\_\_
- Jazz \_\_\_\_\_
- Rhythm and Blues \_\_\_\_\_

Cut on dotted line and mail ballot to: Poll Editor, *Down Beat*, 205 West Monroe St., Chicago 6, Illinois. Deadline, Nov. 15, 1959.

Name \_\_\_\_\_

Address \_\_\_\_\_

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Subscriber: Yes  No

# in review

## ● Records

## ● Blindfold Test

## ● Jazz Record Buyers Guide

## ● Caught in the Act

Records are reviewed by Gene Lees, George Hoefer, Richard Hadlock, John A. Tynan, Don DeMichele and Don Henahan (classical). Ratings: ★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor. S = Stereo. M = Monaural.

## CLASSICS

### A Pinza Recital

EZIO PINZA SINGS ITALIAN SONGS: *Lungi dal caro bene*, by Sarti; *Pupille nere*, by Buonocini; *Chi vuole innamorarsi*, by A. Scarlatti; *Che fiero costume*, by Legrenzi; *Caro mio ben*, by Giordani; *O bellissimi capelli*, by Falconieri; *Tu lo sai*, by Cavalli; *Nel cor più non mi sento*, by Paisiello; *Oblivion soave*, by Monteverdi; *Bonzelle, fuggete*, by Cavalli; *Lasciatemi morire*, by Monteverdi; *Alma mia*, by Handel—Camden Cal-539.

Personnel: Ezio Pinza, bass, accompanied by pianist Fritz Kitzinger.

Rating: ★★★★

This is not, as the title might suggest, a collection of Neopolitan songs. On the contrary, this disc contains some of the most important art songs of the Italian literature. The sound is obviously that of transferred 78's, but no date is given for the performance. As vocal fans will expect, the piano is reproduced poorly, but Pinza's voice is marvelously full and lifelike.

Although Pinza, it is alleged, could not read music, he nevertheless was a musician in a much higher sense. The infallible pitch, wide expressive range, and precise enunciation that were his throughout his career are all on display here. Add to that one of the most sensuously beautiful and easily produced tones the stage ever heard, and exquisite good taste at all times.

Pinza operates as well in the deep, grave regions of Monteverdi's *Oblivion soave* and *Lasciatemi morire* as in the blithe Scarlatti piece, *Chi vuole innamorarsi*, ordinarily programmed by sopranos. Another soprano's staple heard convincingly here is Paisiello's *Nel cor più non mi sento*.

Camden has brought out another record that Pinza fanciers will have to own, as valuable in its way as the earlier *Art of Ezio Pinza* (Cal-101), which dealt with the operatic side of the man.

### Chavez Conducts Chavez

CARLOS CHAVEZ CONDUCTS: Sinfonia India (Symphony No. 2), Sinfonia de Antigona (Symphony No. 1), and Sinfonia Romantica (Symphony No. 4), all by Carlos Chavez—Everest SDBR-3029 (stereo) and LPBR-6029 (monaural).

Personnel: Stadium Symphony Orchestra of New York, conducted by Carlos Chavez.

Rating: ★★

Here, on one disc, are three works by one of the major figures among contemporary composers, Mexico's Carlos Chavez. One, the Sinfonia Romantica, is recorded for the first time. Everest treats the Chavez works to an unusually clean sound, though somewhat lacking in resonance.

### Van Beinum's Last "First"

BRAHMS: Symphony No. 1 in C Minor—Epic LC-3603.

Personnel: Eduard van Beinum conducting the Concertgebouw Orchestra of Amsterdam.

Rating: ★★★

This Brahms First was recorded shortly before the rehearsals in Amsterdam at which Eduard van Beinum collapsed and died, at the age of 57. Those who admired the man and his music will want this record for many reasons, but it is, fortunately, a first-rate example of Van Beinum's way with Brahms as well as a memento.

There is added poignancy in the fact that the work Van Beinum was rehearsing at the time of his collapse on April 13 of this year was this same Brahms symphony.

## JAZZ

### Julian Adderley

CANNONBALL TAKES CHARGE—River-side RLP 12-303: *If This Isn't Love; Poor Butterfly; I Guess I'll Hang My Tears Out to Dry; I've Told Every Little Star; Barefoot Sunday Blues; Serenata; Let Me Remember You*.

Personnel: Adderley, alto; Wynton Kelly, piano; Paul Chambers, or Percy Heath, bass; Albert Heath, or Jimmy Cobb, drums.

Rating: ★★★★

With this LP Adderley firmly establishes his right to be called THE boss of the altos. And this is only right and proper, for he was among the first to be called the new Charlie Parker and be subjected to all the criticisms and comparisons that went with that title.

Cannonball is not, nor has he ever been, Parker. Bird is dead. But for a time he had some Parkerisms, which made the title seem fitting. Not so now. It's true that he has incorporated some facets of Parker into his playing, but Adderley has gained an identity and individualism that none of the other neo-Parkerites has attained.

Adderley displays a wide scope in his choice of tunes; not depending on the standards of modern jazz, he instead deals with unfamiliar material and proceeds to play it very well.

His long, sometimes intricate, lines swing and, more importantly, make sense. As for his time—it used to be called "beat"—put the tone arm of your phonograph anywhere on this record, and if Adderley is playing, things are cookin'.

Another aspect of Cannonball comes out very clearly on this LP, and that is the fact that he is a happy man. No morose or dark, ominous playing for him.

As an example of this happiness, listen to the humorous gospel-blues *Barefoot Sunday Blues*. Kelly, as well as Adderley, plays

extremely well on this take. When these men go down home, they go way down home! Speaking of Kelly, his solo on *I Told Every Little Star* is one of his best efforts to date.

Rarely, if ever, have the Heath brothers, Al and Percy, been recorded on the same date. This is a shame, for these brothers swing so nicely together. Al is deserving of much more recognition than he has received, to which almost anyone who has heard him play will vigorously attest. The other bass-drums team of Cobb and Chambers is a good one but doesn't come up to the high level set by the brothers Heath.

For a happy, boozing 40 minutes, you can't beat this one.

### Ruby Braff

BLOWING AROUND THE WORLD—United Artists UAL 3045: *In a Little Spanish Town; April in Paris; Russian Lullaby; Too-Ra-Loo-Ra-Loo-Ra; Nagasaki; Song of India; Come Back to Sorrento; South of the Border; Loch Lomond; Chinatown, My Chinatown*.

Personnel: Braff, trumpet; Bob Brookmeyer, piano; Barry Galbraith, guitar; Joe Benjamin, bass; Buzzy Drootin, drums.

Rating: ★★★★

These quintet sides have an informality and charm that make for worthwhile study, as well as for relaxed listening. Everything about this recording session has a certain individuality.

The date is built around the unique Braff horn (no one has ever been able to pin him down to a style, era, or to a single influence—he's just Ruby Braff, jazzman) and a highly individual rhythm section made up of creative soloists.

Brookmeyer obviously loves to play piano, and although the bulk of his recorded work has him with his valve trombone, it is indeed a treat when he records on piano. His charming improvisations on *South of the Border* are well worth the price of the record.

The other three rhythm men also perform creatively in solo work and as a supporting unit for the horn. The drum-bass introduction to *Loch Lomond* features some interesting bow work by Benjamin. Galbraith's guitar solo is a highlight of *Come Back to Sorrento*.

Several of the well-known standard tunes used to carry out the world theme are in themselves unique for present-day jazz treatment.

The combination of the tunes and the individuality of the soloists help to give this record a dual purpose for the listener. The music is soothing jazz for relaxed listening and interesting enough musically to warrant close study to assimilate the things that happen.

### Les Brown

SWING SONG BOOK—Coral CRL 757300: *Swing Book Blues; How High the Moon; Early Autumn; King Porter Stomp; Lullaby of Birdland; Moten Swing; Just in Time; I Want to Be Happy; Take the A Train; I'm Beginning to See the Light*:

November 12, 1959 • 33

**Pick Yourself Up; Lean Baby.**

Personnel: Brown, leader; Wes Hensel, Dick Collins, Jerry Kadownik, Clinton McMahan, Frank Beach, trumpets; Dick Kenney, Roy Main, J. Hill, Clyde Brown, trombones; Matt Utal, Ralph LaPolla, Billy Usselton, Abe Aaron, Butch Stone, reeds; Don Trenner, piano; Howard Roberts, Tony Rizzi, or Allen Reuss, guitar; Bob Bertheaux, bass; Jack Sperling, drums.

Rating: ★★½

As was Terry Gibbs' recent big band album, this latest Brown collection is in the nature of an attempt to relive the by-gone era of "swing." But just as much of the arranging in the Gibbs album is modern in tone, here, too, the material is old but the language is contemporary.

The band is clean and powerful, in all respects up to what we have come to expect from Brown aggregations through the decades. Old-hand drummer Sperling, who originally made his reputation with Brown before retiring to the Hollywood studios, proves he retains his knack for kicking a band and inspiring lead men.

Most of the writing is Jim Hill's (he alternates between using his full first name and the initial J) and he demonstrates here that he is one of the best craftsmen in the business. Note in particular his so-o-o-o relaxed approach to *Moten Swing*.

Billy May's contribution to the set is *Lean Baby*, and trumpeter Hansel arranged *How High; King Porter; Lullaby*, and *I Want to Be Happy*.

The best soloist by far is trumpeter Collins. Since leaving Woody Herman's Third Herd some three years ago, Collins has had a berth in the Brown trumpet section. He proves he still can infuse exciting jazz into the briefest solo. Tenorist Usselton has frequent solo spots also and remains a rather pale camp follower of Davy Pell, which, in view of Pell's almost translucent jazz hue, would seem to make Usselton quite transparent. A consummate musician, though, he fills his solo spots in workmanlike, if unexciting, fashion.

This is a better than just good album and belongs in every big-band collection. The stereo recording is adequate.

**Charlie Byrd**

**BYRD IN THE WIND—Offbeat OJ-3005: Swing '59; You'd Be So Nice to Come Home To; Showboat Shuffle; Love Letters; Cross Your Heart; Keter's Dixie Blues; You're a Sweetheart; Stars Fell on Alabama; You Came a Long Way from St. Louis; Wait Till You See Her; Georgia; Copacabana.**

Personnel: Byrd, guitar; Buck Hill, tenor; Keter Betts, bass; Bertell Knox, drums; Charles Schneer, piano; Wallace Mann, flute; Richard White, oboe; Kenneth Pasmanick, bassoon; Ginny Byrd, vocals.

Rating: ★★★★☆

Charlie Byrd plays both classical and jazz guitar and has been identified with the late great Django Reinhardt, who also played the same kind of non-amplified guitar but which Byrd plays with a more modern interpretive feeling.

Byrd is a great guitarist, a student of Segovia, but a thoroughly jazz-oriented musician. According to the liner notes, he passes the time of day singing *Empty Bed Blues* for his own enjoyment.

Charlie's dual abilities and his sound are very reminiscent of the late Eddie Lang. Yet Byrd, of Washington, D. C., is definitely not of the past, as witnessed by this record, his recent association with Woody Herman's group, which toured England, and his Monterey performance.

There are many musical sounds and phrases upon which a jazz student can well

cogitate in this set. His accompaniment here is not only interestingly worthwhile but enhances what he is attempting to convey.

**Benny Carter**

**SWINGIN' THE '20s—Contemporary M 3561: Thou Swell; My Blue Heaven; Just Imagine; If I Could Be with You; Sweet Lorraine; Who's Sorry Now; Laugh! Clown, Laugh!; All Alone; Mary Lou; In a Little Spanish Town; Someone to Watch Over Me; A Monday Date.**

Personnel: Carter, alto, trumpet; Earl Hines, piano; Leroy Vinnegar, bass; Shelly Manne, drums.

Rating: ★★★½

Unlikely though it may seem, Carter and Hines had never before recorded together

before this set of straight blowing was made in Los Angeles, Nov. 2, 1958. It is a historic union, therefore, and one from which great things, momentous things, could almost certainly be expected. Curiously, the date didn't quite some off; it never ignited, never flamed into moments of really great jazz. It is, however, an utterly relaxed session, wholly unrehearsed except for basic head routines and presents the two jazz immortals in a shirtsleeve, unhurried frame of mind.

Carter plays trumpet on but three tracks, displaying that creamy, limpid tone he

## JAZZ RECORD BUYER'S GUIDE

- For the benefit of jazz record buyers, *Down Beat* provides a listing of
- jazz LPs rated four stars or more during the preceding five-issue period.
- LPs so rated in this issue will be included in the next listing.

★★★★★

- Dave Brubeck, *Gone with the Wind* (Columbia CL 1347)
- Miles Davis, *Kind of Blue* (Columbia CL 1355)
- Gil Evans, *Great Jazz Standards* (World Pacific WP-1270)
- Bill Potts, *The Jazz Soul of Porgy and Bess* (United Artists 4032)

★★★★★

- Miles Davis, *Miles Davis and the Modern Jazz Giants* (Prestige 7150)
- Doc Evans, *Muskrat Ramble* (Audiophile AP-56)
- Stan Getz, *Award Winner Stan Getz* (Verve MG V-8296)
- Dizzy Gillespie, *Have Trumpet, Will Excite* (Verve MG V-8313)
- Lambert-Hendricks-Ross, *The Swingers* (World Pacific 1264)
- Oscar Peterson Trio, *The Oscar Peterson Trio at the Concertgebouw* (Verve MG-V8268)

★★★★★

- Nat Adderley, *Much Brass* (Riverside RLP 12-301)
- Jimmy Cleveland, *A Map of Jimmy Cleveland* (Mercury MG 20442)
- Duke Ellington, *Ellington Jazz Party* (Columbia CL 1323)
- Ellington-Hodges, *Back to Back—Duke Ellington and Johnny Hodges Play the Blues* (Verve MG V-8317)
- Red Garland, *Red in Bluesville* (Prestige 7157)
- Ted Heath, *Things to Come* (London LL 3047)
- Jo Jones Trio, *Jo Jones Plus Two* (Vanguard VRS 8525)
- Philly Joe Jones, *Drums around the World* (Riverside 12-302)
- J. J. Johnson, *Blue Trombone* (Columbia CL 1303)
- Wynton Kelly, *Kelly Blue* (Riverside 12-298)
- Merle Koch, *Shades of Jelly-Roll*, (Carnival CLP-102)
- Lee Konitz, *Tranquility* (Verve MG V-8281)
- The Mitchells, Andre Previn, *Get Those Elephants Outa Here* (Metrojazz E-1012)
- Kid Ory, *The Kid from New Orleans* (Verve MGV-1016)
- Bud Powell, *The Scene Changes—The Amazing Bud Powell* (Blue Note 4009)
- Sonny Rollins, *Sonny Rollins and the Contemporary Leaders* (Contemporary M-3564)
- Seven Ages of Jazz Concert, *The Seven Ages of Jazz* (Metrojazz 2-E 1009)
- Sims-Cohn-Woods, *Jazz Alive, A Night at the Half Note* (United Artists UAL 4040)
- Rex Stewart/Henderson All Stars, *Cool Fever* (Urania USD 2012)
- Sonny Stitt, *Sonny Stitt Plays Jimmy Giuffre Arrangements* (Verve MG V-8309)
- The Three Sounds, *Bottoms Up* (Blue Note 4014)
- Mal Waldron, *Mal-4 Trio* (New Jazz 8208)
- Si Zentner, *A Thinking Man's Band* (Liberty LST-7133)

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# THELONIUS MONK

# CANNONBALL ADDERLEY

# BILLY TAYLOR

# CHEEZY BAKER



The genius of modern music is represented on Riverside by ten varied, exceptional LPs. His latest is a sparkling quintet album featuring Thad Jones: *FIVE BY MONK BY FIVE* (RLP 12-305; also Stereo LP 1150).



The Cannonball express is providing some of the warmest, most dynamic, swinging jazz of today in his swift rise to the top. He's at his soaring best on *CANNONBALL TAKES CHARGE* (RLP 12-303; also Stereo LP 1148).



This most popular and imaginative piano star offers something really different on his Riverside debut: the wild-est flute-section sound! *BILLY TAYLOR WITH FOUR FLUTES* (RLP 12-306; also Stereo LP 1151).



The master of the cool West Coast trumpet tones has another haunting, melodic winner in his latest: *CHEEZY BAKER Plays the Best of LERNER AND LOEWE* (RLP 12-307; also Stereo LP 1152).

# RIVERSIDE

# HAPPY SOUNDS

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Jubilant new album! In Kay's driving, on-target style, *I Cover the Waterfront*, *Night Train*, *Indiana*, *Lazy River*, and 8 other standards ring out as this great Starr moves back to the label of her finest triumphs. (You remember *Wheel of Fortune* and *Side by Side*) ST 1254



Kay Starr



The Freshmen will keep on winning polls, as long as they sing like this. Their imaginative ideas, tasteful blend, and five-guitar backing do grand things for ballads like *Don't Worry 'Bout Me* and *The More I See You* and for up-tempo things like *It All Depends on You*. ST 1255



JONAH JONES

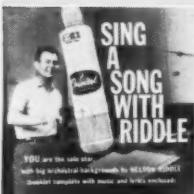
The happiest, best-selling trumpet sounds in the wide world lead us on a cookin' tour from *Manhattan* (complete with husky, hearty vocal) to London (on *A Foggy Day*), the Islands, *Brazil*, and half a dozen other way-out stations, before flyin' home to *Chicago*. ST 1237



Pee Wee and his two-beat team break out of the huddle and get a real ball rolling, with zesty treatments of a dozen of the country's rousingest collegiate fight songs. From the Ivy League to Southern Cal, it's a crazy campus fun-for-all. ST 1265



Alvino's guitar, rollicking rhythm, and bounding brass go swinging from speaker to speaker in a stereo show-off session. You'll love it all: tunes (*Peanut Vendor*, *Blues in the Night*, *Tenderly*, 9 other evergreens), imaginative arranging, agile engineering, and dancing beat. ST 1262



*This album needs you!* You are the vocal or instrumental solo star, with arrangements and conducting by the best big-band-background man of all. Look over the words, music, and Nelson's helpful tips... wait for the downbeat ... and go! (You think Nat and Frank sound good with backing by Riddle? Wait till you hear you!) STAO 1259

Stereo album numbers are shown. For monophonic versions, omit S.

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made so famous on alto sax. He proves, too, that his chops remain in fine shape though he never attempts anything overly ambitious in terms of range.

Hines is today, as always, a veritable colossus of jazz piano. He indulges in an amazing display of cross-rhythms in *Lorraine* and strides out strongly in *Who's Sorry?* After Carter's muted trumpet 16 bars in *Someone*, Hines slides in to play a caressingly gentle release that is most touching in its sensitivity.

Vinnegar and Manne backstop with spirit and intelligence.

### Teddy Charles-Idreess Sulieman

■ COOLIN'—New Jazz 8216: *Staggers; Song of a Star; The Eagle Flies; Bunn; Reiteration; Everything Happens to Me.*

Personnel: Sulieman, trumpet; John Jenkins, alto; Mal Waldron, piano; Addison Farmer, bass; Jerry Segal, drums; Charles, vibes.

Rating: ★★½

The Prestige label has a strange catalog of jam-session music—some of it superlative jazz, much of it mere musical chatter. This one falls about midway between the extremes, which means that it has some character but not very much. Sulieman is a skilled, occasionally brilliant, player, but Jenkins sounds like half a dozen other competent altoists, and Charles, who somehow manages to sound choked up on the vibes, possesses, for this reviewer, neither wit nor musical wisdom.

Sulieman turns the ballad *Everything Happens to Me* into a full-toned but disjointed exercise in how to avoid developing a single melodic idea throughout an improvised solo. These musicians are too advanced to be still playing like Bird-struck kids and too old to get away with the fragmentary solos they offer here.

Above flaws notwithstanding, Sulieman is the star of the date; he is, too, the only reason this is not a hopelessly dull album.

### Arnett Cobb, Eddie (Lockjaw) Davis

■ BLOW, ARNETT, BLOW—Prestige 7151: *When I Grow Too Old to Dream; Go Power; Dutch Kitchen Bounce; Go, Red, Go; The Eely One; The Fluke.*

Personnel: Cobb, Davis, tenors; Strethen, Davis, organ; George Davivier, bass; Arthur Edgehill, drums.

Rating: ★★★

The sound combination here is that of two blowing tenors, in unison and singly, against a Hammond organ background. It is a pleasant, bouncy jazz until the frantic influence starts to creep in, and things resolve into the highly commercial, but musically invalid, sounds so familiar to Lionel Hampton's following.

All but *When I Grow Too Old* are originals by members of the ensemble. On Cobb's *Dutch Kitchen*, organist Strethen Davis plays a swinging solo.

This is Cobb's first LP under his own name on the jazz scene. He has made many 78s and is on quite a few reissued Hampton LPs. It is a phase of jazz diametrically opposed to the subtle and intricate music of the modern progressive groups. This is the style of jazz playing from which so much of today's rock 'n' roll derives.

The best jazz in this set is on Cobb's *Eely* composition, a blues in medium tempo, which has a swinging organ introduction, some effective duo tenor work, and an interesting solo by bassist Duvivier.

He proves, in fine shape, something overly

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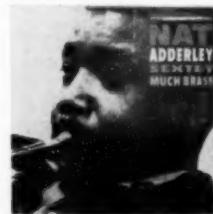
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# NAT ADDERLEY



You can't just describe Nat as Cannonball's brother any more; he really comes into his own as a horn man to reckon with on the earthy MUCH BRASS (RLP 12-301; also Stereo LP 1143)

# BILL EVANS



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# JOHNNY GRIFFIN



Labelled the most exciting of young tenor men, Griffin shows all his muscle and much added depth and maturity on his brand-new LP: THE LITTLE GIANT (RLP 12-304; also Stereo 1149)

# PHILLY JOE JONES



The sensational percussionist stars as drummer (of course), composer-arranger, and leader of his all-star Big Band Sounds group on DRUMS AROUND THE WORLD (RLP 12-302; also Stereo LP 1147)

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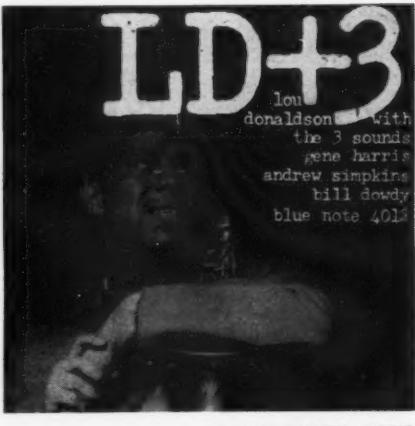
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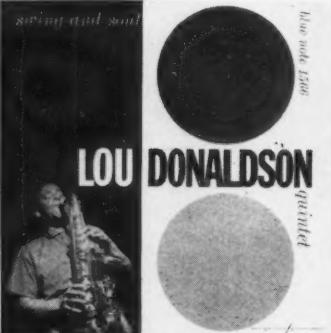
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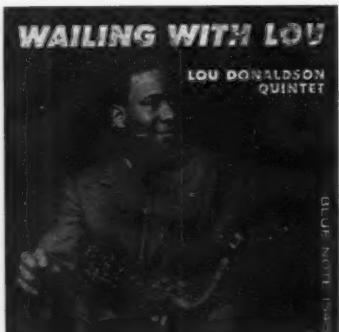
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38 • DOWN BEAT

### Herb Geller All-Stars

■ GYPSY—ATCO 33-109: *Everything's Coming Up Roses; You'll Never Get Away from Me; Together; Little Lamb; Some People; Mama's Talkin' Soft; Cow Song; Small World.*

Personnel: Herb Geller, alto; Thad Jones, trumpet; Hank Jones or Billy Taylor, piano; Scott LaFarro, bass; Elvin Jones, drums; Barbara Long, vocals.

Rating: ★★★★

This record represents one of the best jazz versions of the so-so Jules Styne and Stephen Sondheim score from the musical *Gypsy*. The jazz arrangements were all produced by Geller.

There is outstanding blowing throughout the set by Geller and Thad Jones, and the record sets before the jazz listening world the young west coast bassist, LaFarro, who is featured on *Cow Song* and also performs a solo on *Some People* that is a high point of this fast-tempoed showcase for the virtuosity of the soloists.

An unusual innovation for a jazz version of a Broadway show is the inclusion of vocalist Long, whose feeling for jazz is well illustrated on *Mama's Talkin' Soft*. Her work is influenced by Anita O'Day.

The duet, *You'll Never Get Away from Me*, sung in the show by Ethel Merman and Jack Klugman, is effectively played here by alto and trumpet in a give-and-take chorus.

### Justin Gordon

■ JUSTIN GORDON SWING—Dot DPL 3214: *My Foolish Heart; Stars Fell on Alabama; I'm in the Mood for Love; Moonglow; Laura; Smoke Gets in Your Eyes; Stardust; That Old Black Magic; Tenderly; Nightingale; East of the Sun; Just in Time.*

Personnel: Gordon, tenor; rest of personnel unidentified.

Rating: ★

Gordon, a member in very good standing of what is generally referred to as "the recording clique" of Hollywood musicians, proves here that he can, when he tries, become as corny as seems humanly possible.

In an apparent bid for the Jonah Jones trade, the tenorist slurps his way through this set of standards monotonously backed by a rhythm section smothered in shuffle beat.

The idea was (according to the notes) to play it straight—all the way. That's just what Justin does. Apart from short solos by piano or overamplified electric guitar, it's all straight-as-a-die braying-toned tenor.

By all means, skip this one.

### Coleman Hawkins

■ HAWK EYES—Prestige 7156: *Through for the Night; La Rosita; Hawk Eyes; C'mon In; Stealin' the Bean.*

Personnel: Hawkins, tenor; Charlie Shavers, trumpet; Tiny Grimes, guitar; Ray Bryant, piano; George Duvivier, bass; Osie Johnson, drums.

Rating: ★★★½

Guts. Guts and self-confidence; these two qualities more or less sum up this LP and the Hawkins, Shavers, et al, approach to jazz.

There's no pussyfooting when men such as these play; either you come on strong, or else you get off the stand fast. Those of you who were weaned on and lean toward the cool school may not care for what these men say, but, by gad, you have to admire the authority with which they say it.

Hawkins' playing is losing some of the smooth urbanity that once was its identifying mark; and if one is to judge by this album, in its place is evolving a more overt, stomping emotionalism. Also exposed on this disc is Hawkins' vertical harmonic

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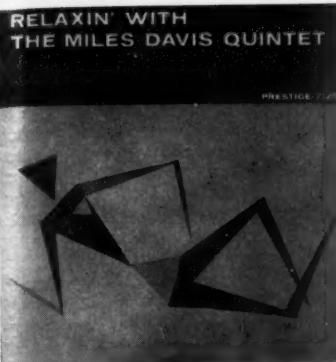
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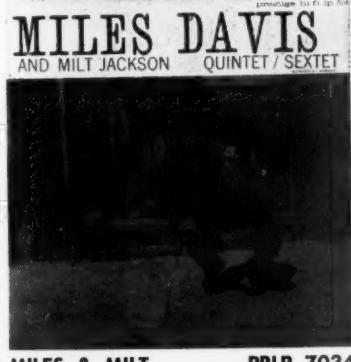
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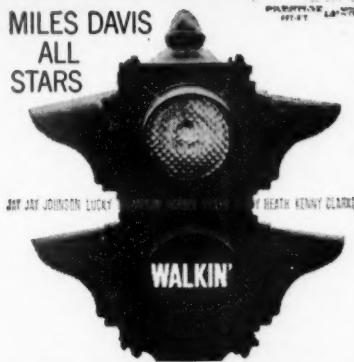


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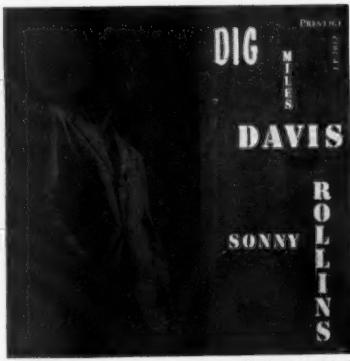


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conception and involved time sense that have so markedly influenced the work of the hard school of tenor.

Although Hawkins' playing is filled with highly explosive fireworks and the notes he plays sound as if they were being wrenched from the area surrounding the large intestine, he is quite ragged and sometimes sharp throughout the LP.

Shavers tends to be a bit piercing on most tracks, but he plays logically and coherently. He pays his respects to Armstrong on *C'mon In* by playing a chorus Louis took on *S.J.L. Blues* in 1927. Later, on the same track, he has a tasteful muted solo that stands out as his best effort of the date.

Bryant, chameleonlike, falls right in with what's happening and plays his hands off. DuVivier and Johnson serve well their function as catalytic agents.

Grimes' solos are tinged with a questionable country flavor—at times his instrument sounds like an amplified mandolin; at other times like a steel guitar.

If you like muscular, manly mainstreamism, get this one for a stimulating experience, and if you have more sedate friends, put this one on the turntable for an effective shock treatment.

### Thad Jones

**MOTOR CITY SCENE**—United Artists UAL 4025; *Let's Play One; Minor on Top; Like Old Times; No Refill*.

Personnel: Thad Jones, cornet and fluegelhorn; Billy Mitchell, tenor; Al Grey, trombone; Tommy Flanagan, piano; Paul Chambers, bass; Elvin Jones, drums.

Rating: ★★★★

Just as New Orleans, Chicago, and Kansas City produced disproportionate numbers of top musicians in earlier schools of jazz, so Detroit is becoming recognized as the spawning ground for this era's left-of-mainstream jazzmen. This LP points up the excellence of the Motor City's products.

The disc differs from many current LPs in that some rehearsal time and forethought have obviously gone into it. Thad Jones' compositions and arrangements are not only first-rate, but they are played very cleanly and in tune. This, you must admit, is a great rarity nowadays.

One of the better composers of jazz, Jones displays a variety of approaches ranging from the tongue-in-cheek gospel-like *Let's Play One* through the boppish *Minor on Top* to the somber and lovely *No Refill*. The last-named has one of the LP's highlights in a duet by Thad and Chambers. Actually, it's more of a bi-lateral chorus than a duet.

Jones has a fine, long-phrased fluegelhorn solo on *Minor*, and his cornet work on the other tracks is consistently interesting and fluent. Billy Mitchell has some time trouble on *Let's Play One*—the time gets turned around after his break—but recovers nicely. He contributes good Lucky Thompson-like solos throughout.

But the most pleasant and satisfying soloist on the date is trombonist Grey. His work is shot through with wit, warmth, and confidence. Grey's conception is linear and cogent, and his execution never fails him—at times he sounds as if he were playing a valve trombone. Perhaps this LP will draw some attention to this insufficiently known, but most deserving, jazzman.

Flanagan, Chambers, and Elvin Jones cook as a unit, and the first two contribute excellent solos as well. Flanagan's clean technique is the most striking element of his work; however, there's one criticism that could be made about his playing: it tends at times to be very right-handed. Chambers bows on *Like Old Times*, and his horn-like solo on *Minor on Top* gives some indication why he is in such demand for recording dates.

In these days of the Serious, the Deep, and the Hard, this LP is very easy to take.

### Lee Konitz-Jimmy Giuffre

**LEE KONITZ MEETS JIMMY GIUFFRE**—Verve MGV 8335: *Palo Alto; Darn That Dream; When Your Lover Has Gone; Cork 'n' Bib; Somp'm Outta Nothin'; Someone to Watch Over Me; Uncarved; Moonlight in Vermont; The Song Is You*.

Personnel: Konitz, Hal McKusik, alto; Warne Marsh, Ted Brown, tenors; Giuffre, baritone; Bill Evans, piano; Buddy Clark, bass; Ronnie Free, drums.

Rating: ★★★½

Giuffre has decided to add some eastern "hard" churchbells sounds to his repertory of musical devices in an area that Mort Sahl defines as "folk funk." There is a healthful glow to this music that has been missing from much of Giuffre's—and Konitz's—past efforts in jazz. The earthiness expressed here is delicate and honest and, in small doses, delightful.

Still, in the misty puffs of sound that Giuffre creates on paper, one keeps hoping a well-defined fist will jab out of the fluffiness. That it never does, in spite of the engaging work of Konitz and Evans, is the essential fault of this album. Even romantic music needs the contrast of sharp focus now and then. Sitting through an entire LP of these soft-edged saxophones is not unlike driving spikes with a rubber hammer—comfortable at first, but eventually down-right exasperating.

Everyone gets a chance to blow on *Cork 'n' Bib*, which is the best track of the nine. Pianist Evans emerges from the strange tangle of talents as best man, with Konitz and Marsh following.

### Jackie McLean

**NEW SOIL**—Blue Note 4013: *Hip Strut; Minor Apprehension; Greasy; Sweet Cakes; Davis Cup*.

Personnel: Jackie McLean, alto; Donald Byrd, trumpet; Paul Chambers, bass; Walter Davis, Jr., piano; Pete LaRoca, drums.

Rating: ★★★½

This LP marks the re-entry of Jackie McLean on the East coast jazz scene. It's a strange and provocative album—a mixture of the sophisticated and the immature.

Long considered one of the most promising of the crop of neo-Parker altoists, McLean has yet really to find himself. This lack of direction is very much in evidence in this album. His playing is at times self-assured and meaningful; at other times, shallow and almost amateurish. His searching often leads him to a Coltrane-like sound and conception with the inevitable overtones of Bird. His solos here seem to be built around a central note—it gives the impression of being the tonic—and his work orbits around this point, returning always to this anchorage. This leads to sometimes leaden and unswinging playing. McLean must be given credit, however, because he

has not taken the easy way out—i.e. Parker imitation—but instead is searching and struggling for his own mode of expression.

McLean's compositions, on the other hand, are mature and consistently excellent. *Minor Apprehension* was recorded some time ago by Miles Davis but was then called *Minor March*. It is a complex, difficult piece in the Parker tradition. McLean's one other original on this date, *Hip Strut*, is typical east coast blues—hard and intense. He uses the now-familiar Eastern device of "spit" notes, i.e. two 16th notes falling on the beat and spart out, as it were. McLean uses a 12 bar rhythmic device on every other chorus which, after the 19th time, becomes as irritating as an open sore.

Walter Davis Jr.'s scores are not up to the level established by McLean. They are commonplace and lack maturity. His rather pointless satire on rock and roll, *Greasy*, serves no purpose aside from showing the obvious difference between R&B and jazz—a difference we are all aware of without its being crudely spelled out for us.

The outstanding soloist is Donald Byrd. It's a pleasure to hear a modern trumpet man with a wide range who also has a broad enough conception to use it. His solo on *Minor Apprehension* is a landmark of swinging, inventive trumpet playing.

Pete LaRoca's abstract drum solo on *Minor Apprehension* is the evolutionary extension of the tangent Shelly Manne pointed out a few years ago in his duet album with Russ Freeman. Whether this conception of out-of-time impression will remain a tangent or be the next step in the evolution of modern drumming remains to be seen.

This album cannot be recommended without qualifications, but it is deserving of close and serious consideration.

### Lyle Ritz

**STATE JAZZ**—Verve MG V-8333: *Leis of Jazz; Rose Room; Polka Dots and Moonbeams; Blue Hawaii; Clean from Porterville; The Song Is You; Perjazz; Hana Maui; Blue Lou; Skylark; On the Beach at Waikiki; Pick-a-Lili*.

Personnel: Ritz, ukulele, arranger; Gene Estes, vibes, marimba; Gene Cipriano, English horn, saxes; Bernie Fleischer, Paul Horn, Don Shelton, John Bambridge, reeds; Joe Mondragon or Red Mitchell, bass; Frank Capp or Larry Bunker, drums.

Rating: ★★½

The title has little to do with the contents of this second ukulele album by Ritz. There are some Hawaiian tunes included, but they are outnumbered by songs of distinctly mainland origin.

Ritz, a first-class bass player, clearly is in love with the ukulele and its jazz possibilities. As a jazz instrument (if there is such a thing), it proves unsatisfactory from a tonal point of view. The inability to sustain notes, for one thing, must surely prove limiting to a jazz player thinking in contemporary musical terms. Still, Ritz does right well on the tenor-pitched instrument from a technical standpoint. His jazz ideas are rather unexciting, however.

The best jazz on the album comes from tenorists Horn (who also plays some virile flute) and Shelton; their eight-bar exchanges on *Blue Hawaii* really get off the ground. Vibist Estes, also, distinguishes himself as a jazz soloist of constantly developing ability.

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meyer & Bill Evans with Percy Heath  
and Connie Kay  
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MOTOR CITY SCENE — Thad  
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Paul Chambers, Elvin Jones and Al Grey  
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into eight tracks by the woodwinds-and-rhythm ensemble and the remainder by a quartet comprising Ritz, Estes, Mondragon, and Capp. The leader achieves some interesting coloration in his writing for the woodwinds, especially on *Hana* and *Skylark* which feature Cipriano on English horn.

*Pick-a-Lili*, which closes the album is a delicious put-on of the pre-electric recording methods.

Written for the banjo by Perry Botkin, it is adapted here by Ritz in a most novel way: the arranger inserts a section that sounds as if he had dubbed in a recording circa 1924 to achieve a hilariously obsolete sound. The notes explain that Ritz got the effect by filtering out all the low frequencies and using a soprano sax trio. It's all in fun and good for a chuckle or two, but it doesn't compensate for the over-all jazz weakness of the album.

### Young Men from Memphis

■ DOWN HOME REUNION—United Artists UAL 4029: *Things Ain't What They Used to Be; Blue o' Boogie; After Hours; Star Eyes*.

Personnel: Frank Strozier, alto; George Coleman, tenor; Booker Little, trumpet; Louis Smith, trumpet; Phineas Newborn Jr., piano; Calvin Newborn, guitar; George Joyner, bass; Charles Crosley, drums.

Rating: ★★★

This is another four-track delineation of jazz in a specific locality. Here Tom Wilson moves in and depicts an up-to-date Memphis. Memphis is a city that has been identified as a town from which the late W. C. Handy went on to fame with his blues compositions, and somehow in jazz history it seemed to end at that point.

There must be still a growing jazz tradition in the Bluff City on the Mississippi, for from whence did John Coltrane, Sam Jones, and Booker Ervin emerge, besides the men on this date.

One of the highlights of this reunion is Phineas Newborn's recreation of Avery Parrish's great blues number, *After Hours*. The modern piano techniques of Newborn enhance the effectiveness of this eerie jazz-based blues.

Another important feature of this record is the introduction, more or less, to jazz records of the solo work of Strozier, a June, 1958, graduate of the Chicago Conservatory of Music. Strozier is a writer and big-band arranger as well as a fine jazz soloist on alto. His solo playing on *Star Eyes* is worthy of plenty of attention. Strozier showcases virtuosity and originality in his playing of this number that was probed thoroughly in times gone by in solos by Charlie Parker and Sonny Stitt.

## VOCAL

### Harry Belafonte

■ BELAFONTE AT CARNEGIE HALL—RCA Victor LSO-6006: *Darlin' Cora; Sylvie; Cotton Fields; John Henry; Take My Mother Home; The Marching Saints; Day-O; Jamaica Farewell; Man Piaba; All My Trials; Mama, Look a Boo-Boo; Come Back, Liza; Man Smart; Have Naeela; Danny Boy; Merci Bon Dieu; Cu Cu Ru Cu Cu Paloma; Shewandoa; Matilda*.

Personnel: Belafonte, vocals; Millard Thomas, Raphael Boguslav, guitars; Danny Barrajanos, bongos, conga; Norm Keenan, bass; orchestra conducted by Robert Corman.

Rating: ★★★★★

A double album package recorded at Carnegie Hall last April 19 and 20 during benefit concerts for the New Lincoln school and the Wiltwyck school, this presents one

(Continued on Page 47)

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acet LPs



## the blindfold test



'(Rollins) is not what I consider . . . far out . . .'

### The Records

1. Max Roach. *Apres Vous* (Mercury). Hank Mobley, tenor; Charlie Parker, composer.

I don't know who they are . . . It's one of those Bird things. I get the feeling it's not an American group . . . It's nobody that I know, and the feeling is, it's like that strong jazz thing like all the Europeans play.

The tenor player sounds like an older guy—he plays a little more modern than Rolf Blomquist does in Sweden. I don't know who it is, but I'll give it two stars for feeling.

2. Johnny Richards. *Ochun* (from *Rites of Diablo* Roulette). Gene Quill, alto; Seldon Powell, tenor, Richards, composer.

That's Johnny Richards—*The Rites of Diablo*. I think it was Gene Quill on alto, probably Frankie Socolow on tenor, but I don't know.

It's not really for me to put down the musicianship of Johnny Richards because I've just started in this writing thing, and as Quincy Jones said, I'm an amateur. Johnny has all the facilities to write—he knows the instruments and how to write for them. I'm involved in this sort of music, and as far as it being authentic, it isn't. I don't know whether he's trying to be . . . With the voices singing words of a sort—first of all, I didn't see the necessity of having the voices.

I think the whole arrangement would have sounded just as good if the rhythm section was playing straight four-four, so I wouldn't consider this an Afro-Cuban thing, which it was supposed to be, but a jazz thing with an Afro-Cuban

rhythm section, which didn't change the playing of any of the soloists.

There's a lot of so-called Afro-Cuban records made with the bongos or congas added, but this doesn't necessarily change the feeling of the players. Everybody played good on the record . . . I'd give it three stars for Johnny's musicianship and writing ability, but I wouldn't buy the record.

3. Ornette Coleman. *The Sphinx* (Contemporary). Coleman, alto, composer; Don Cherry, trumpet.

The first time I heard this record—it's Ornette Coleman, and I think Don Cherry's the trumpet player—I said, "Well, maybe these are some sides that Dial didn't want to release from their Bird catalog." Then I said, "No, this is a Bird-type alto player, but the compositions are different." I can't put it down, because they're very interesting, and I've gotta give these guys a lot of credit for playing this way out on the west coast.

I think there's two driving forces for every jazz player—the playing and the writing, and you have to decide which way you want to go. I don't think you can do two things equally well, and I think Ornette's writing was a little bit ahead of his playing when this record was made.

He has a wonderful sense of humor, and the compositions are very interesting. But I don't think he plays his compositions as well as he wrote them. I'd like to see him in New York, playing with the Jazz Messengers. You know, Benny Golson added something to their group,

## Herbie Mann

By Leonard Feather

Herbie Mann at last has found a niche for his music talents. The first hint of it came when he played a cane flute on Art Blakey's Blue Note LP *Orgy in Rhythm*. Then, after he'd recorded a Verve LP while living on the west coast, New York disc jockey Symphony Sid helped him by frequently playing the Verve track of *Night in Tunisia*.

Before long Mann, the flute, and Afro-Cuban music had become a trinity with a lasting affinity. He composed and arranged an album for Machito. "I finally realized that the public finds it harder to identify with the flute in the pure jazz idiom," he said, "but with the Afro-Cuban element, the association seems more logical. It brings in the fringe audience as well as the strict jazz fans."

Mann formed his own Afro-Cuban-oriented combo last June, has worked continuously with it and may even take his coals to the Newcastle of Africa on a State Department-sponsored tour. For his *Blindfold Test* I used flute and/or Latin/Afro items as well as some more general jazz material. He was given no information about the records.

and I'm sure Ornette would, too. Four stars for the writing.

4. Buddy Collette. *Machito* (Mercury). Collette, Bud Shank, Paul Horn, Harry Klee, flutes; Pete Rugolo, composer.

It's a Kenton thing, or maybe Pete Rugolo wrote it. I believe it's called *Machito*. Anyway, that was Paul Horn, Bud Shank, Harry Klee, and the Sinatra rhythm section . . . I know, because I conceived the idea and told Pete about it in California in 1957. Pete had some trouble because they wouldn't give him permission to do the album at the time; the following year he did it.

It's a good gimmick album. I've done albums with two flutes, three flutes, and four; but the musical value isn't very much, because it gets very tiring—I know, because I've done two-flute albums, and even two flutes gets tiring.

They use piccolos, alto, and bass flutes, but after a while it begins to sound like a chorus of sopranos. They double so many instruments, and they should have used those instruments as well. Of the players there, for what I consider jazz feeling on the flute, I prefer the way Paul Horn plays. I should at least get half of the royalties from Petet. Three stars.

5. George Shearing. *Mambo in Miami* (Capitol).

That's the English Cal Tjader and his group . . . It's a funny thing. It seems to me that the presence of Armando Perrazza in the group was one of the main things that kept

(Continued next page)

## BLINDFOLD (Continued)

the group up.

I don't know, maybe John Levy will tell me otherwise . . . Probably the quintet itself lost much of its commercial appeal after the first seven years around, and then they had Armando do an Afro-Cuban thing . . . This last one was a pretty commercial thing—pleasant little melody, but that's about all.

I think the Afro-Cuban thing that was added to the group has been the reason it has been successful for the past three or four years. This is the first time I've heard the group. One star.

6. Sonny Rollins. *I Found a New Baby* (Contemporary). Rollins, tenor; Barney Kessel, guitar; Hampton Hawes, piano; Leroy Vinnegar, bass.

I'm going to probably get put down murderously for this, but I get the feeling about Sonny—especially from this record—he's not what I would consider a real far-out modern player. When he's not doing what I call his little sarcastic catcalls and things, he sounds like Georgie Auld.

Maybe he just does these other things to bring out his personality, but there are times—especially with Barney Kessel, Hampton Hawes, and Leroy Vinnegar here—the thing

really gets to swing, but he doesn't let it swing in its natural thing . . . He injects these other things.

I don't know Sonny very well . . . I don't know if he's a sarcastic person, but that's what I get from his playing. If he didn't do these things, this record could be by Coleman Hawkins or Georgie Auld . . . Maybe that's what he's trying to do—to get away from these styles by injecting this other thing. I don't know whether it's natural or if he's trying to do it.

I would like to hear Sonny just play without being—if he considers it—is—humorous. I'm from the other school, and I'm going to get put down, I know. I like to hear people just play. That's why I like Zoot above all, and I'd like to hear Sonny do that, too. Two stars.

7. Cal Tjader. *Mood for Milt* (Fantasy). Tjader, vibes; Vince Guaraldi, piano.

Well, Cal captured it perfectly there—the cross between jazz and Latin American, Cuban, or whatever you want to call the other feeling.

I think even in his solos he's playing jazz, but he has the clave in mind in his playing, if that's Vince Guaraldi. He's playing straight jazz on his solo except in the bridge when he goes into an obvious montuna style of playing. Actually, Cal cap-

tures it more and it has that feeling. They've been playing it long enough, and Cal has the feeling without making it sound forced. It isn't jazz time with Afro-Cuban in front of it, or Afro-Cuban time with jazz in front of it . . . There's a fusion there.

He's not the American George Shearing; he's the west coast Johnnie Rae. No, I would give that, for what it is, four stars.

8. Art Blakey. *Aghano* (Blue Note). Sabu, bongo, conga.

And now we bring you the magic voices of Art Blakey, Sabu, and Alfred Lion! . . . Well, I don't know whether it's authentic or not, but I believed in it by the end of the track.

I was on the first one of these marathon how-many-drums-can-you-get-into-the-studio-at-once sessions. Art's approach is unique. He uses this African idiom as a frame for his playing . . . He doesn't really change his playing that much from his normal jazz-type playing.

For this type of thing Art does, I'd have to give this particular track about two stars, for the vocal chorus, but for the playing itself and for the excitement this thing should have, because it's only drums—he's done better. Two stars, then, most of it for the vocal. ■

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It was inevitable that Buddy Rich would wend his way to a Mike Wallace interview television show. Rich is noted for making acid-like comments on a wide variety of subjects, but focus him on the music scene as Wallace did, and the results are a natural for the exciting and different programming of New York's WNTA.

As Rich said at a recent party, given in his honor at the Separate Tables restaurant in New York, "Well, he asked me, and I told him" when someone referred to his stint on the hot seat face to face with Wallace.

Wallace started the proceedings off cautiously with questions regarding the whereabouts of the big bands. Buddy properly lamented the demise of the big bands, telling how the youngsters used to idolize the music and the musicians and how now jazz has gone back to the cellars.

Buddy had obviously had many trials and tribulations trying to keep his own big band above water. He indicated that the younger musicians today are quite different from the sidemen of the 1930s and '40s. They don't have the interest in the band as a unit at heart anymore, they are interested in themselves as virtuosos.

Rich placed a lot of blame on rock 'n' roll for ruining the band business. This cued Wallace into the question of what Rich thought of rock 'n' roll. Buddy's answer, terse but firmly stated: "By idiots for idiots."

When Wallace asked if this weren't a little strong, Buddy added, "I use idiots . . . for want of a stronger word."

Wallace continued with, "Why?"

Rich said, "Those who listen to rock 'n' roll feast on a moronic beat, dirty lyrics and noise. They have no musical taste."

Then Wallace, who had disc jockey Martin Block on the spot last spring and got a rather evasive negative response to questions regarding disc jockey payolas, brought this matter to Rich's attention.

Rich said forthrightly, "Sure it goes

on." He then proceeded to blame many radio disc jockeys and Dick Clark's TV "monstrosity" for the condition of America's low musical level.

He pointed out that the jockeys and Clark were in a position to introduce youngsters to "good music" but instead fed them "junk."

Wallace next brought up the subject of jazz festivals.

Rich ridiculed U.S. festivals where the audience comes to shriek. He continued, "They are not even aware of it if the musicians stop playing."

He added that the present-day festival provides an opportunity for fans

to get drunk outside instead of indoors. He then praised European audiences' understanding and behavior.

Wallace then fired names and topic headings at Rich for capsuleized answers. Here are several quickies:

Frank Sinatra—"The greatest."

Eddie Fisher—"The lowest" (when Mike lifted an eyebrow at this, Rich said, "He has no musical integrity").

Fabian—"What is a fabian?"

Fred Waring—"I like his Mixer."

Gene Krupa—"I respect him, but my man was the late Chick Webb."

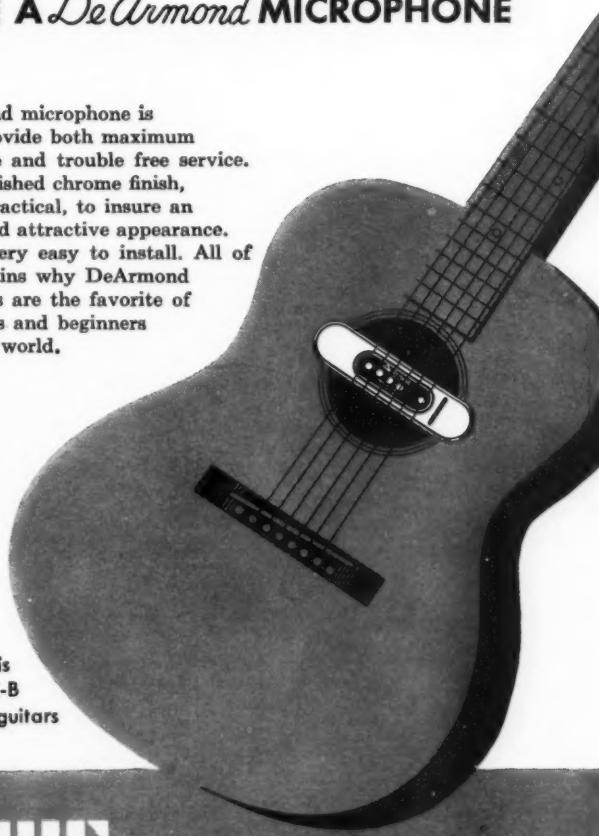
Drum solos—"No one knows what is going on except musicians." ■

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## caught in the act

ERROLL GARNER

The Crescendo, Hollywood

Personnel: Garner, piano; Eddie Calhoun, bass; Kelly Martin, drums.

Performing only two shows a night during his 10-day stay at this Sunset Strip spot, Garner not only demonstrated the efficacy of departing from the conventional policy of playing 30-minute or half-hourly sets but proved also his maturity as an artist.

The two-show policy permitted the

pianist ample time to stretch and develop his presentations before consistently large houses. Opening night some audience restlessness was detectable after the first 30 minutes of playing; reception on succeeding nights, however, became increasingly attentive.

Garners program format remains informal, almost casual. He began playing without comment, immediately conveying a perceptible warmth by his attitude at the keyboard. He made it instantly clear that he was up there to have a ball, and listeners could not help going along with him.

After an opening medium-up *I've*

*Got You Under My Skin* with its diminuendo coda, Garner slid into ballad tempo for a languorous and meandering *My Funny Valentine*. A quick flurry of notes then led to a fast *Where or When*, which displayed the multi-rhythmic character of the trio as a unit.

In all, the pianist explored about a dozen songs, a high point being his impressionistic *Misty*.

Intermission music was provided by the Murray McEachern trio, which spotlighted the leader's multi-instrumental talents. Lou Valturzo doubled accordion and electronic piano, and Jerry King held down the drum chair.

—John Tynan

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## MODERN JAZZ QUARTET, BEAUX-ARTS STRING QUARTET

Town Hall, New York City

Personnel: Beaux-Arts String quartet — Gerald Tarack, Alan Martin, violins; Carl Eberl, viola; Joseph Tekula, cello. Modern Jazz Quartet — John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; Connie Kay, drums.

This concert was presented in three sections: the Beaux-Arts playing Haydn's *Quartet Opus 74 No. 1*; the Modern Jazz Quartet running through some of its regular repertoire, which included two selections from the Lewis movie score for *Odds Against Tomorrow*, and finally two premiere presentations of compositions by Lewis and Gunther Schuller, performed by the two quartets combined.

The third section was the most interesting, although not the most musically stimulating, part of the evening. The first of the two premiere selections was entitled *Sketch*, and in it Lewis is concerned with integrating traditional forms with extemporaneous performance.

As a foreknowledge of things to come, the melding of the strings with the instrumentation of the MJQ, brought forth quite a pleasant swinging sound, although the strings were used sparingly as accents. This work seemed to be in closer relation with jazz than did the Schuller, which followed it. It had the melodic and rhythmic content one would expect from Lewis.

The Schuller selection was entitled *Conversations* and used the strings more as an integral part of the composition. Schuller conducted his work and made a valiant effort to fuse the two styles, but his strings seemed to separate from the MJQ and resolve back into the classical idiom.

The Modern Jazz Quartet's solo group was received with high enthusiasm from the audience. The quartet came back for three encores. The numbers played were *Django*; *It Don't Mean a Thing*; *Pyramid*; *The Caper*; *Cue No. 9*, and *The Comedy*.

—George Hoefer

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Divided into three acts, the recorded concert consists of sections titled respectively *Moods of the American Negro*, *In the Caribbean*, and *'Round the World*.

In the first half-dozen songs Belafonte sings of his people in a variety of moods—tenderness, anger, bitter humor, and immense pride. *Cora* is a ballad of a militant Negro worker fleeing before "the sheriff and his hound dogs" because he dared to hit back at the boss; *Sylvie* is based on a southern chain-gang song — the mood is bitter, reflecting a prisoner's longing for freedom; *Cotton* is a masterpiece of put-on, based on the melody of an old southern sentimental ballad. As the singer reaches the ballad of *John Henry*, the first side reaches a climax of power and shattering impact. *Take My Mother* is a poignantly moving spiritual.

Opening the second side and closing the first "act," *The Marching Saints* starts out as tongue-in-cheek rendition of the Dixieland classic as an old English madrigal, and then, following some caustic comment by Belafonte on the "festive occasion" of a New Orleans funeral, it swings into four-meter and rocks out.

Belafonte sprinkles his Caribbean selection with some amusing commentary during which the listener may detect a subtle key to this singer's reportedly complex personality. He sings the now familiar tunes to sensitive orchestral backing. The high spots of this section are the very funny and probably risqué *Man Piaba* and the song of family tribulation, *Boo-Boo*. There is, moreover, a detectable sting in Belafonte's introduction to *Piaba* as he refers to his father as "Old Drifter."

The final "act" provides the singer opportunity to demonstrate his excellent grasp of languages other than English. *Hava Nageela* is a bright Israeli hora, *Merci* is from Frantz Casseus' *Haitian Suite*, and *Cu Cu* is a moving Mexican folk song.

*Matilda*, which concludes the concert, shows the entertainer in show-stopping form as he gets the entire hall singing, puts on his conductor about turning his back "on the masses," and exits to an ovation.

This is a memorable album and should be in every collection.

**Ray Charles**

■ **WHAT'D I SAY?**—Atlantic 8029: *What'd I Say?*; *Jumpin' in the Mornin'*; *You Be My Baby*; *Tell Me, How Do You Feel*; *What Kind of Man Are You?*; *Rockhouse*; *Roll With My Baby*; *Tell All the World About You*; *My Bonnie*; *That's Enough*.

Personnel: Charles, piano, vocals; the Rayettes and Mary Ann Fisher, vocals, with orchestra.

Rating: ★★½

In this collection of previously released singles, Charles ranges from superior blues-gospel shouting to routine, even tasteless, rhythm singing. Some of the tracks sound very old, while others, like the title tune, are recent hits. There are, too, occasional bits of David Newman's tenor sax that raise the musical level of these pop recordings.

In its fullest flower, the Charles voice is a powerful and persuasive musical instrument, but on this record it blooms only on *What'd I Say?*; *Tell All the World*, and *That's Enough*. The remaining seven per-

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formances are too uneven and ordinary to warrant a higher rating.

#### LaVern Baker

**■ BLUES BALLADS**—Atlantic 8030: *I Cried a Tear; If You Love Me; You're Teasing Me; Love Me Right; Dixie-billy; So High So Low; I Waited Too Long; Why, Baby, Why?; Humpty Dumpty Heart; It's So Fine; Whipper Snapper; St. Louis Blues.*

Personnel unlisted.

Rating: ★★

First let it be said that despite the rating given this LP, LaVern Baker is potentially a great singer; the rating reflects the poverty of her material and the overtness of the play for the record buyer's buck. After all, one can produce a selling album without resorting to junkmusic techniques such as cowbells, banjos, and soap opera effects.

Miss Baker sounds as if she has listened long and well to two of the really great vocal artists of this century: Mahalia Jackson and Bessie Smith. Strong influences of each can be heard in her work; for instance, the strong Jackson gospel feel of *So High So Low* and the Bessie echo in *St. Louis*. Despite these evident sources of inspiration, however, Miss Baker retains her own identity.

It is to be hoped that Miss Baker will realize her potential in the near future; when and if she does, this generation will have a truly great and productive artist.

#### Chris Connor

**■ CHRIS CONNOR SINGS BALLADS OF THE SAD CAFE**—Atlantic 1307: *Bargain Day; Glad to Be Unhappy; Good Morning, Heartache; One for My Baby; These Foolish Things; The End of a Love Affair; Something I Dreamed Last Night; Ballad of the Sad Cafe; Lilac Wine.*

Personnel on first four tunes: Ernie Royal, Snookie Young, Harry Edison, Joe Newman, trumpets; Al Grey, Frank Rehak, Eddie Bert, trombones; Marshall Royal, Phil Woods, alto; Frank Foster, tenor; Seldon Powell, tenor, flute; Charlie Fowlkes, baritone; Stan Free, piano; Freddie Green, guitar; Eddie Jones, bass; Sonny Payne, drums. On next three tunes: Wayne Andre, Willie Dennis, Frank Rehak, Dick Hixon, trombones; Bobby Jaspar, flute; Eugene Orloff, Sylvan Shulman, Harry Melnikoff, Sam Rand, Harry Katzman, Harry Urbont, Ray Free, George Ockner, violins; Isador Zir, Dave Mankovitz, violas; Dave Soyer, Maurice Brown, cellos; Stan Free, piano; Barry Galbraith, guitar; Don Payne, bass; Ed Shaughnessy, drums. On last two tunes: Don Bryd, trumpet; Steve Perlow, Stan Webb, Jerry Sarnino, Morton Lewis, Jaspar, saxophones; Orloff, Mac Cepcos, Ray Free, Rand, Melnikoff, Toshia Samaroff, Leo Kruczak, Harry Lookofsky, Katzman, violins; Stan Free, piano; Kenny Burrell, guitar; Payne, bass; Billy Exner, drums. Arranger-conductor Ralph Sharon.

Rating: ★★★½

As the title implies, this set is designed to be a moody presentation of unrequited love. As such, it may considerably expand the market for Chris Connor albums. Her rich contralto voice is effective and sensitive in this framework.

The production was done with care using thoughtful arrangements by Ralph Sharon, who also conducts the orchestra, and forethought in assembling the three instrumental groups used for backings.

Miss Connor handles the compilation of pungent lyrics expressively and with understanding. For those listeners harboring memories, especially those that identify with some of these songs, there is in store pleasant, or sad, reverie, as well as musical enjoyment.

#### Joe Turner

**■ BIG JOE IS HERE**—Atlantic 8033: *Wee Baby Blues; Rock Awhile; Baby, I Still Want You; The Chill Is On; Poor Lover's Blues; Don't You Cry; Ti-Ri-Lee; Married Woman; Midnight Cannonball; I'll Never Stop Loving You; After My Laughter Came Tears; Bump Miss Susie.*

Personnel unlisted.

Rating: ★★½

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out of the swinging milieu that was Kansas City and stood musicians and critics on their collective ear with his passionate, honest, and driving approach to the blues. That singer was Big Joe Turner. This LP is by a singer named Big Joe Turner, but one gets the impression that these two singers are somehow not the same man.

Today's Joe Turner is a good rhythm and blues item, but he seems to have lost some of the poignancy that marked his earlier work with Art Tatum, Pete Johnson, and Joe Sullivan. A comparison of this rendition of *Wee Baby* with the original will point up the disparity between the old Joe and the present Joe. Only on *Baby, I Still Want You* and *The Chill is On* does he approach his past performances.

Big Joe has fair backing from what sounds like two different bands. There is pretty good southeastern style tenor and excellent primitive blues piano on most of the tracks.

Even though he is not the singer that he used to be, Joe Turner is still head and shoulders above the current crop of Presleys, Fabians, and Nelsons—both physically and musically.

#### Dakota Staton

**M TIME TO SWING**—Capitol T 1241: *When Lights Are Low; Willow, Weep for Me; But Not for me; You Don't Know What Love Is; The Best Thing for You; The Song Is You; Avalon; Baby, Don't You Cry; Let Me Know; Until the Real Thing Comes Along; If I Should Lose You; Gone with the Wind.*

Personnel: Miss Staton, vocals; Sid Feller, leader, arranger; Taft Jordan, Joe Wilder, trumpets; Ray Beckenstein, George Berg, Don Hammond, Al Johnson, Jerome Richardson, Bill Woods, saxes; Romeo Penique, oboe, flute; Hank Jones, piano; Kenny Burrell, guitar; George Duvivier, bass; Don Lamond, drums.

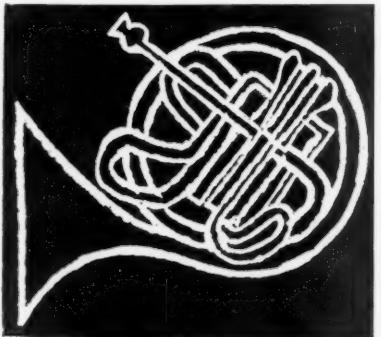
Rating: ★★★

For all Miss Staton's assertive voice and style, this album has two major assets—the selection of songs and the first-class, wailing band backing her.

The vocalist sails blithely through the various tracks, concluding the first side with a too-fast *The Song Is You*, during which she tends to be bettered at times by the tempo.

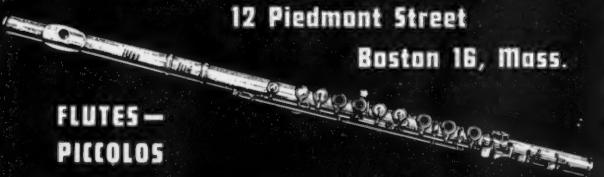
For all the highly polished style and the distinctive vocal quality that has singled her out as one of the top vocal night-club and recording attractions today, there is about Miss Staton's singing a curiously cold, unmoving quality. It is a brittleness, a surface sheen too frequently devoid of perceptibly deep emotion. Plenty personality—but little heart.

But Staton fans can count this set as probably her best yet. And the Bill Woods listed in the personnel sounds strangely like Phil to these ears.



**IRON CURTAIN AMBASSADOR**... Lenny Hambro really got a workout on the recent Miller-McKinley tour behind the Iron Curtain. The band gave concerts for the State Department, as well as touring overseas armed forces bases. Lenny was band manager and leader of his own jazz quintet which is featured with the band. Because of the tremendous response to the Hambro brand of American jazz, the quintet, which had two numbers in the first concert, were playing five by the end of the tour. Lenny plays a Martin alto sax... the saxophone with third dimension tone quality and controllable power. To learn more about the sax preferred by Hambro and other top stars, write **The Martin Band Instrument Co., Elkhart, Indiana.**

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**AD LIB**  
*(Continued)*

his driver's license revoked following conviction for a third traffic violation within 18 months.

Baritone saxophonist **Gerry Mulligan** has been signed to appear in the movie *Rat Race* . . . Disc jockey **Art Ford** left WNTA for NBC's WRCA, where he will do the all-night record-playing chore . . . **John Wilson's** five-year old *World of Jazz* program over WQXR has been shifted from Mondays at 9 p.m. to Wednesdays at 10 . . . The Newport Youth Band is proud of a new member, young trumpeter **Jimmy Owens**, a protege of **Donald Byrd**. The NYB is scheduled for a jazz concert Nov. 6 and a prom Nov. 7, both at St. Michaels College in Burlington, Vt.

Decca has released as a single *Onkel Satchmo's Lullaby*, a duet with an 11-year old German actress named Gabrielle. The tune was heard in the Berlin-made movie *La Paloma*, made while Louis was on tour through Germany. The single is backed by *Only You*, which features Armstrong and the All Stars backed by an orchestra directed by Benny Carter.

Music publisher **Henry Adler** has released a folio titled *Hi Fi Suite*, adapted from the MGM record album of the same name. The music was composed by **Leonard Feather** and arranged by Dick Hyman. It consists of nine piano solos in the jazz idiom . . . MCA has signed Minneapolis trumpeter **Doc Evans** and will begin booking his group around the end of the year . . . New members of the Dukes of Dixieland group include **Rich Matteson**, formerly with **Bob Scobey's** band, on tuba, and **Bill Smiley** replacing Red Hawley on drums . . . Drummer **Sonny Greer** has been working with **Tyree Glenn's** quartet at the Roundtable.

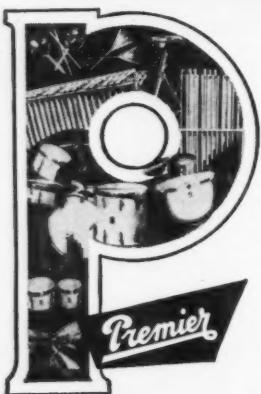
**Harold (Shorty) Baker**, who left Ellington right before the band's recent European trip, is organizing a quartet, personnel to include Baker, trumpet; Jimmy Green, of Buffalo on piano; Francisco Skeets, bass; and a drummer yet to be selected . . . **Quincy Jones** wrote **Sarah Vaughan's** hit arrangement of **Erroll Garner's** *Misty* . . . **Skitch Henderson**, once a dance band leader, conducted *La Traviata* for the Brooklyn Opera in early October . . . Pianist **Ray Bryant** is on the road with **Ella Fitzgerald**.

Prestige records recently recorded a session with the Modern Jazz Disciples, of Cincinnati. Both **Cannonball Adderley** and **Eddie (Lockjaw) Davis** have been enthusiastic about the group. Personnel is **Curtis Piebler**, alto, tenor and leader; **Hickey Kelly**, trombone, normophone and peck horn; **Billy**

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Brown, piano; Lee Tucker, bass; and Ron McCurdy, drums . . . Stan Kenton is planning an English tour (in exchange for Ted Heath) for January and February, 1960.

Steve Allen is working on lyrics for Erroll Garner's composition *Solitaire* and Sid Shaw is doing the same for another Garner original, *Dreaming* . . . Cab Calloway is working on his biography between shows at the new Copper Door on Broadway. Trombonist Keg Johnson and pianist Cyril Haynes are in the Eddie Barefield band at the Door.

Dave Dexter, artists and repertoire man for Capitol records and a former *Down Beat* editor, is just back from a globe-circling tour in search of new material for the label. He wired the main office from Calcutta recently, "Riots here, which killed nine yesterday, have made it awkward . . ." Norman Granz's hunch on Yves Montand was so right that the French singer was held over an extra three weeks at the Longacre Theater . . . Specs Powell is featured on drums with the orchestra on Arthur Godfrey's opening TV-show.

Don Elliott is working on two jazz albums to be made from upcoming Broadway musical material . . . Rudy Muck, well known manufacturer of mouthpieces for trumpets and trombones, died at 52 of a heart attack last month in Westchester County . . . Songstress Marcy Lutes is working college dates with the Kai Winding septet.

#### IN PERSON

African Room—CHIEF BEY and assorted drums. Arpeggio—ROY ELDIDGE quartet, until Nov. 10. Barbara Carroll opens Nov. 16. Basin Street East—CHRIS CONNOR, until Nov. 3. BENNY GOODMAN, Nov. 5-21. Birdland—J. J. JOHNSON quintet, JOHNNY SMITH trio, TOSHIKO, until Nov. 4. MILES DAVIS sextet, JOHNNY SMITH trio, Nov. 5-18. Bon Soir—ROSE MURPHY with SLAM STEWART, indefinitely. Cafe de la Paix (St. Moritz Hotel)—JAN AUGUST, indefinitely. Central Plaza—CONRAD JANIS TAILGATERS, Friday and Saturday nights. Condons—EDDIE CONDON'S all stars, nightly. Copacabana—NAT (KING) COLE, until Nov. 18. Copper Door—EDDIE BAREFIELD'S orchestra, indefinitely. Count Basie's Lounge (Harlem)—SIR CHARLES THOMPSON on organ. Den (Hotel Duane)—LENNY BRUCE, indefinitely. Downstairs at the Upstairs—BLOSSOM DEARIE, indefinitely. Ember—DOROTHY DONEGAN trio, EUGENE SMITH trio, until Nov. 8. JONAH JONES quartet, Nov. 9-Dec. 7. Five Spot—HORACE SILVER quintet, until Nov. 3. Gatsby's—VIVIAN GREENE, piano, indefinitely. Half Note—LENNIE TRISTANO with LEE KONITZ, until Nov. 27. CHARLIE MINGUS, Nov. 28-Dec. 27. Hickory House—BILLY TAYLOR trio, indefinitely. Living Room—MATT DENNIS, indefinitely. Metropole—All-star sessions. Downstairs only. Playhouse (Harlem)—BOBBY BROWN quartet, indefinitely. Prelude—WILD BILL DAVIS and organ trio, indefinitely. RSVP—MAE BARNES, indefinitely. Roosevelt Grill (Hotel Roosevelt) — JIMMY PALMER orchestra, indefinitely. Roseland Dance City—TONY ABBOTT orchestra.

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DON GLASSER opens Nov. 17, Roundtable—MUGGSY SPANIER's all stars, FRANK ORTEGA Trio, until Nov. 21. CY COLEMAN quartet, Nov. 22-28. Village Gate—PETE LONG and SYMPHONY SID jazz concert on Monday nights. Village Vanguard—RAMSEY LEWIS trio, KENNY BURRELL trio, BEVERLY KELLY, TURK MURPHY jazz band, Nov. 3-17.

**BOSTON**

Larry Adler, whose appearance at the Boston Arts festival this year caused a mild sensation, opened at Storyville accompanied by Ellis Larkins. The Four Lads appeared at Blinstrub's in south Boston. The boys say they aren't too concerned by the diminishing number of night clubs. They have a small gold mine in state fairs and college dates as well as their record sales. They are negotiating now for their own television show . . . The Andrew Sisters follow with a bit of nostalgia. Coming up at Blinstrub's is Johnny Mathis and the Crosby Brothers on consecutive weeks.

Allan Chase, late of the Four Voices, is doing a solo at the Frolics in Revere. Dixieland continues with Mel Dorfman at Jazz Village in the Hotel Buckminster. The fine sounds of an exciting big band from Herb Pomeroy's orchestra are heard at the Jazz Workshop . . . A new club, the Ballad room, opened in the Copley Square hotel. It is co-owned by George Wein of Storyville and Manuel Greenhill, head of Folklore Productions. The club is dedicated to folk music . . . The first artists were Bud and Travis, lately seen at New York's Blue Angel, and Rolf Cahn, a guitar virtuoso.

**PHILADELPHIA**

Jazz pianists have been making the rounds of area colleges. Erroll Garner played a concert at Princeton university the week before his Carnegie hall date, and Marian McPartland was booked for a date at Trenton State College . . . Nina Simone followed Harold Corbin and his trio into the Showboat. It was Nina's first date in her home town since her Porgy made the best-seller lists . . . Maynard Ferguson played a one-nighter at Pottstown's Sunnybrook Ballroom the week before appearing at the Phillies' Jazz Festival . . .

Vibesman Lem Winchester, who is a full-time Wilmington (Del.) cop, took time off to play a week at the Red Hill Inn. Lem's LP on the Prestige label is due to be released soon. Ahmad Jamal followed him into Joe DeLuca's New Jersey spot . . . Pep's went from the cool to the torrid by following Chico Hamilton (also on the Phillies Festival bill) with Earl Bostic . . . Ex-Duke Ellington drummer Butch Ballard has been featured weekends at the Northwest Club . . . Tenorman Jimmy Oliver played a date recently at the Majestic Club.

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## MONTREAL

The **Ja Da** quartet, seen on the **Perry Como** television shows, was at the Bellevue Casino for a while in October . . . **Oleatha** and the **Caldwells** replaced **Peggy Lloyd** at the Windsor Penthouse . . . **Peter Barry's** quintet now broadcasts from La Reserve bar in the Windsor hotel every Thursday night on CJAD. Peter plays string bass, with the quintet currently including **Gordie Fleming**, jazz accordionist. Fleming said he is due to go to New York soon to make an album for Columbia Records.

The new radio station CJGM is due to start broadcasting in Montreal . . . **Al Hibbler** was at the Chateau Ste. Rose at the beginning of October. **Frank Costi** heads the band there . . . Pianist **Brian Browne** of Ottawa is now definitely set for two of the *Tempo* jazz radio shows to originate from that city. **Pete Fleming** plays string bass, and **Glenn Robb** is the drummer in this threesome . . . Pianist **Paul Bley** jammed with the **Neil Michaud** quartet at the Vienna restaurant in October. Guitarist **Rene Thomas** is the feature there . . . **Hildegarde** played a date at the Salle Bonaventure in the Queen Elizabeth hotel in October. **Denny Vaughan** leads the band there . . . **Bob Hopkins**, for many years a band-leading fixture at the Ritz Carlton, now is leading a band on weekends at the New Edgewater hotel in suburban Pointe Claire . . . **Diana Trask**, billed as Frank Sinatra's latest protégé, sang at the El Morocco in October.

## TORONTO

The Famous Door tavern started a modern jazz policy by renaming one of its rooms Jazz City, and letting **Donald Byrd** and **Pepper Adams** make the debut. Others slated to follow are **Johnny Griffin**, **Lennie Tristano**, **Cannonball Adderley**, **J. J. Johnson**, and **Max Roach**.

Ragtime enthusiasts have been filling Club 76 for the past six weeks to hear pianist **Bob Darch**, who was responsible for bringing to Toronto a long-time idol, 72-year-old **Joseph Francis Lamb**, famed ragtime composer and contemporary of the late **Scott Joplin**. Lamb, whose expenses were paid by Club 76 customers, said it was like returning home. It was in Toronto in 1907 that he got his start as a composer when the Harry H. Sparks company published his Celestine Waltzes. For the past 44 years, he's been living in Brooklyn, N. Y., working (until his retirement) as an import manager for a rug firm.

Canada's third Timex TV jazz show was broadcast Oct. 23, with musicians tracing the history of three jazz in-

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54 • DOWN BEAT

struments: Drums, trumpet, piano. Taking part: The Peter Appleyard quartet, the Jimmy Coxon quartet, Mike White's Imperial Jazz Band, Eddie Karam and Phyllis Marshall . . .

Recent club visitors include Helen Humes and Cootie Williams (at the Westover); Carmen McRae, the Pat Moran trio, the Mitchell-Ruff duo (at the Town) . . . Promoter Vivienne Stenson is producing an all Canadian musical revue called *Canadian Wry*, to debut at the Village Gate in New York Nov. 12.

## CHICAGO

Barney Bigard was in town last month, sitting in frequently with Art Hodes at the Cafe Continental. Bigard said he was en route to the west coast . . . Chris Clifton has a band at the Bambu room on Rush St. that contains a number of historical-type musicians, including Albert Wynn, trombone; Gordon Jones, clarinet; Little Brother Montgomery, piano; and Booker T. Washington, drums . . . Franz Jackson's Jass All Stars is playing three nights a week now at the Red Arrow. Lil Armstrong has departed for Toronto, Montreal, and points unknown . . .

Tenor saxophonist Johnny Griffin is back in town from the road . . . The John Young trio has a new single on Delmar. It's titled *I Don't Want to Be Kissed*, and Delmar thinks it could go somewhere on the charts . . . Charlie Shavers and Ray Bryant have been recent participants in the Monday night sessions at the Gate of Horn . . .

Art Van Damme is leaving in Mid-November for Los Angeles. The accordionist said his group is going as a unit "just to see what things are like." The group will wait out their AFM cards by jobbing during the three-months waiting period. "I'm going out there for the possibility of radio and TV and background music, rather than the nightspots," the accordionist said. "I'll see if I like it," said Art, who has taken a three-months leave of absence from NBC's Chicago division, where the quintet has been on staff . . .

The Slingerland drum company's new plant in the Chicago suburb of Niles, Ill., is nearly completed. The company expects to move into the new premises Feb. 1, 1960 . . .

Charles M. Dodge, the Ames, Iowa youth who was recommended to *Down Beat* by Russ Garcia on the basis of arranging ability he manifested while he was a student at last summer's National Dance Band Camp at Bloomington, Ind., has been awarded a scholarship by the magazine. He will begin studying at the Berklee School of Music in January . . .

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**Bud Shank** revamped his quartet and now is working at the Lighthouse (Mondays and Tuesdays) and Malibu's Drift Inn (Fridays, Saturdays, and Sundays), to include **Art Pepper**, alto and tenor; **Gary Peacock**, bass, and **Chuck Flores**, drums. The change was made when guitarist **Billy Bean** left for New York. The Pepper-Shank alliance should result in some of the most exciting sounds here in a long while.

The new Hifijazz label, subsidiary of **Rich Vaughan's** money-making Hifirecord firm, recorded blues singer **Jimmy Witherspoon** live at Monterey Oct. 2 backed by **Coleman Hawkins**, **Ben Webster**, **Roy Eldridge**, **Earl Hines**, **Vernon Alley** and **Mel Lewis**. The album, supervised by Hifijazz topper, **Dave Axelrod**, will be first in an initial series of releases to include also a **Harold Land** quintet date featuring trumpeter **Dupree Bolton**. Land and Witherspoon signed exclusively with Vaughan's company. Hifijazz will retail at \$4.98.

The **Buddy Collette** quintet is featured every Monday night at the Ash Grove coffee house on Melrose. Personnel is: Collette, reeds; **Gerald Wilson**, trumpet; **Al Viola**, guitar; **Red Callender**, bass, and **Earl Palmer**, drums.

**Buddy Bregman**, now a CBS-TV producer, joined the faculty at Westlake College of Music to conduct courses on the preparation and production of musical shows for television and stage. Also added to Westlake's roster is French hornist-composer **John Graas** who is teaching jazz composition and arranging. A man **Si Rady** recorded a new **Bing Crosby-Louis Armstrong** package for his Project Records firm. The duo will knock off a selection of standards with some fresh lyrics to orchestral backing by **Billy May**. The album will be released by a major label.

**COMBO ACTION:** **Teddy Edwards'** quartet has turned the Zebra Lounge, at Central and Manchester, into the swingin'est spot on the southside. Besides tenorist Edwards, the group includes pianist **Terry Trotter**, bassist **George Morrow** and drummer **Ron Jefferson**. Blowing every night except Tuesdays. The new **Lennie McBrowne** group cut an initial LP for World Pacific featuring **Walter Benton**, tenor; **Terry Trotter**, piano; **Herbie Lewis**, bass, and Lennie on drums. The **Claude Williamson-Red Kelly** quartet moved into Santa Monica's King's Surf Sundays. **Betty Bryant's** trio remains there Tuesdays through Sundays. **Barney Kessel's** new quartet bows at San Francisco's Black Hawk Nov. 3 and includes **Marvin Jenkins**, piano and flute, **Bob Martin**, bass, and **Jack Dean**, drums. The first date kicks off a road trip of

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Editor: None.

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Business manager: Lester A. Powell, 205 West Monroe Street, Chicago 6, Illinois.

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from seven to eight weeks . . . Arranger **John De Foor** wrote the book for the new **Chazz Sutton** sextet which features the leader on trumpet, **Jay Corre** on tenor, and a rhythm section comprising **Dale Carlton**, guitar, **Jack Heffron**, piano, **Glenn Dewesee**, bass, and **Sol Ferranda**, drums . . . The **Paul Horn** quintet continues at the Renaissance on the Strip, as does blues shouter **Jimmy Witherspoon** . . . Pianist **Ronnie Brown** opened with a trio at the Swing Club on Santa Monica blvd. The group includes **Tony Reyes**, bass, and **Nick Adams**, drums.

Comic **Lenny Bruce** and singer-guitarist **Jacki Paris** teamed up to work clubs as a package. They will work Philly's Celebrity Room after Paris' solo stint at L.A.'s Stake Bros. club beginning Nov. 6 . . . **Dave Madden** replaced **John Lowe** on baritone with the **Si Zentner band** . . . **Allyn Ferguson** arranged and conducted the King Sisters' latest LP for Capitol . . . **Bob Cook** took over KBLA's midnight-to-five jazz show formerly known as *Voice of Jazz* under **Tommy Bee**. New title is *Nightbeat*.

After a three-week rest at home following a 17-state tour, the **Claude Gordon** band took off again on a two-month road trip of Texas and points east that will keep the Clan busy till after the New Year . . . Watch for singer **Pam Garner** on the Nov. 2 **Steve Allen** show. She'll premier Allen's and **Pete Rugolo's** song, *The Girl With the Long Black Hair* taken from Rugolo's *Richard Diamond* theme . . .

### IN PERSON

Ash Grove—**Buddy Collette** quintet, Mondays only.

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Club Caprice (El Monte)—**FREDDIE GRUBER** trio, indefinitely.

Crescendo—**MORT SAHL**, Oct. 29-Dec. 20.

Drift Inn (Malibu)—**SHELLY MANNE** and his Men, Wednesday and Thursday; **BUD SHANK** quartet, Friday, Saturday and Sunday, indefinitely.

Encore Room (South Gate)—**EDDIE COLE**, indefinitely.

Flamingo (Anaheim)—**DUTCH PONS** and the Pacers, indefinitely.

Interlude—**NINA SIMONE** opens Nov. 12.

King's Surf (Santa Monica)—**BETTY BRYANT** trio, Tuesday through Sunday; **CLAUDE WILLIAMS-RED KELLY** quartet, Sunday afternoon, indefinitely.

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Slate Bros.—**JACKIE PARIS**, opens Nov. 6.

Statler Hilton (Terrace Room)—**SKINNAY ENNIS** orchestra, indefinitely.

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## LAS VEGAS (Continued)

humor to please even the most dis-  
tracted refugee from the crap tables.

Baritonist Miller, who shines in a  
take-off on the rock-n-roller, *Charlie  
Brown*, is an enviable combination of  
fine musician and naturally gifted come-  
dian.

Torme, who has a long-term contract  
with the Sahara, fronts an act which,  
to use his own description, might be  
called, How to Sing Jazz and Have a  
Ball.

He and Japanese-Hawaiian vocalist  
Ethel Azama do, indeed, have a ball  
on such chestnuts as *Makin' Whoopee*,  
*Autumn Leaves* or a duet medley  
involving *Tiptoe Through the Tulips*,  
*The Story of Love*; *Mean to Me*, and  
others.

The between-tunes dialog of Torme  
and Miss Azama tends to reach too far  
for effect (at times resulting in plain  
corn) but is compensated for by top-  
flight, professional presentation. Mel,  
who opens the act with his solo vo-  
cals and followup piano-vocal routines,  
never has sounded better. On the night  
of review, he carried a tough show in  
yeoman fashion, a show as unpredictably  
humorous as it was unqualifiedly  
musical in such solo numbers as *The  
Lady Is a Tramp*; *Angel Eyes*; *It's All*

*Right With Me*, and *Mountain Green-  
ery*.

Providing some surprisingly (for this  
town) swinging backing was a group  
comprising trumpeter Jack Sheldon,  
tenorist Bob Hardaway, and drummer  
Jack Davenport. To follow Torme at  
the Sahara was Vido Musso's hard-  
sooking small band with trombonist  
Tommy Turk and drummer Vic Craig.

Sooner or later the Las Vegas visitor  
goes to the Sands hotel, where musical-  
entertainment quality long has been a  
byword. Here, at time of review,  
Sammy Davis Jr. held down the stage  
in the dining room while the indomitable  
Jonah Jones quartet swung with the slot  
machines in the gambling lounge.

Davis, whose show runs from an  
apparently sincere tribute to his dad  
and uncle, to expert impressions of  
Sinatra, Dean Martin, Nat Cole, Tony  
Bennett, Billy Eckstine, Frankie Laine,  
and Louis Armstrong, is a dynamic  
performer.

Ably supported by the clarinet and  
music direction of leader Morty Stevens,  
Davis delivers in song and dance about  
the best entertainment and most  
musical offering available here. Not  
that there isn't some reaching for the  
gallery, though. Witness his take-off on  
Jerry Lewis, which is done to the hilt  
but is of no value musically.

After a buildup to his *Porgy and  
Bess* forte, that took a champion chunk  
out of audience patience, Davis delivered  
a version of *There's a Boat That's  
Leavin' Soon for New York* that had  
the customers panting at its effectiveness  
and artistry.

The windup of the Davis act consists  
of what may be loosely termed a "jam  
session," with vibes rolled onstage for  
the star and mucho working over a fast,  
boppish blues reminiscent of *Oo-  
Bop-Sha-Bam*. Davis demonstrated more  
than adequate technique in covering the  
instrument but showed little understanding  
of the vibraphone's inherent subtle tonal  
qualities.

This is but a surface-scratching of the  
Las Vegas cultural patina. Glowing  
with the deceptive luster of the muted  
green of the crap tables, it is designed  
to provide a momentary escape from  
greed.

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from Los Angeles, down from San  
Francisco or from other points north,  
south, east or west, it is a bonanza of  
largely free entertainment that sometimes  
can become memorable.

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round-the-clock city of mirage—where  
neuroses bloom as readily as plans for  
the Big Kill.

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58 • DOWN BEAT

Music News from Coast to Coast

# DOWN BEAT

## 10 Years Ago

On the cover: Gloria Hart (Art Kassel vocalist) . . . Headline: "Shearing Makes Concert Bow" . . . Plans made to package Billie Holiday, Joe Turner, and Ivory Joe Hunter concert tour . . . Mark Warnow, long-time conductor of *The Hit Parade*, died of a heart ailment. He is survived by his brother, Raymond Scott . . . Dizzy Gillespie has switched from Victor to Capitol . . . Bobby Hackett replaces Phil Napoleon, who is retiring, at Nick's in New York City . . . Norman Granz cancels a JATP date in New Orleans because of Jim Crow . . . Neal Hefti leaves Harry James before road tour . . . Jackie Cain and Roy Kral sign with Atlantic while at Bop City in New York with Louis Prima and Slim Gaillard . . . John Lewis, set to replace Hank Jones with the JATP, fractured his elbow just before departure . . . Stan Getz joins Anita O'Day at Hi-Note in Chicago . . . Marshall Stearns takes leave from Cornell English department to write THE book on Afro-American music . . . Goddard Lieberson named executive vice president of Columbia Records . . .

## 25 Years Ago

It's definite. Georgie Stoll will accompany Bing Crosby on his first record dates for Decca . . . Paul Mares and his Friars Society orchestra—Jess Stacy, piano; George Wettling, drums; Boyce Brown, alto; Santo Pecoraro, trombone—signed for some Brunswick dates . . . Henry King opens at the Grove in Houston, Texas . . . Paul Pendarvis was let out of the Congress hotel in Chicago in a booking argument . . . Dick Jurgens Jr. is making a name for himself at the St. Francis in San Francisco. He features Fink Hood on guitar and vocals . . . Merv (Deadpan) Bogue, with Kay Kayser, gets credit for introducing *The Man on the Flying Trapeze* . . . Duke Ellington will be taking his band to Hollywood soon for movie commitments . . . Ethel Shutta, wife and vocalist for George Olsen, has a big hit with *No, No a Thousand Times No* . . . Little Jack Little opens at the Lexington hotel in New York City with a CBS wire . . . Arthur Johnston and Sam Coslow have a new hit, *My Old Flame*, following their current *Cocktails for Two* . . .

## THINGS

★★★★★ TO COME ★★★★★

"Big T," George Hoefer writes in his article on Jack Teagarden, scheduled for the Nov. 26 issue of *Down Beat* (on sale Nov. 12), "has become a man of considerable dignity with sincere feelings of responsibility toward his country, his profession, and his family."

Thus does Hoefer launch upon his penetrating look into the life and heart of one of the great jazzmen. Teagarden will be featured on the cover of the issue, and the article gives a detailed report of Jack's recent goodwill tour of the Far East.

Another trombonist will be the subject of one of *Down Beat's* regular features, the *Blindfold Test*. Vic Dickinson goes through the famous Leonard Feather ordeal, and gets a chance to identify and comment on the playing of the aforementioned Big T.

A special extra of the issue will be a big section on the International Music Fair, which opens in Chicago Nov. 13 and continues for 10 days. There will also be a buyer's guide to accordions.

## deebee's scrapbook #24



"One thing's for sure Helen—it's NOT the Gerry Mulligan Quartet!"

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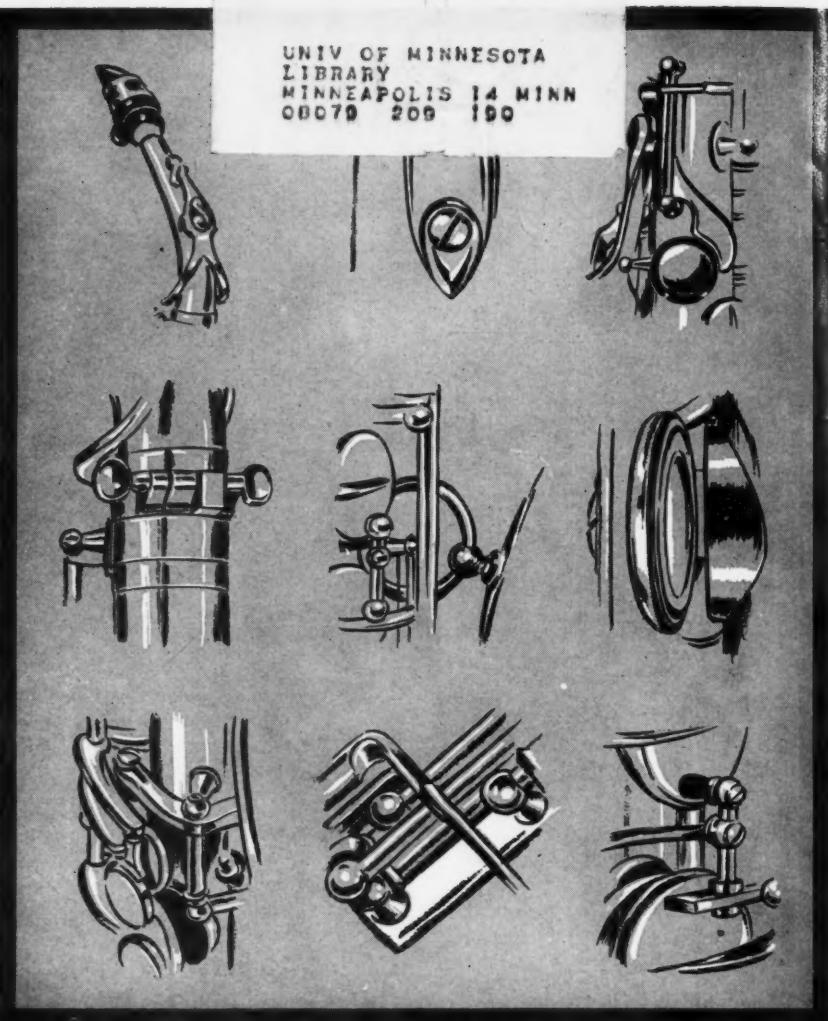
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Art's drum set, finished in "Red Sparkle", contains: 20"x14" bass; 12"x8" and 14"x14" tomtoms;  
14"x5½" snare; genuine K. Zildjian cymbals (made in Turkey) and other Gretsch accessories shown here.

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Now this farmer's daughter was a high school sophomore—just the age where a girl's major interests are supposed to be boys, boys, and boys in that order. But suppositions are sometimes unreliable, as the Selmer dealer in her town discovered when she stopped in his store this day. Imagine! Pony-tail and bobby-sox discussing the mechanical features of the new MARK VI saxophone like an engineer! Seems she'd learned that Selmer was the choice of 80% of the top professionals, and by golly she was going to find out why. She'd already talked to her bandmaster, and now she wanted to hear what the dealer had to say.

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